# Silvia Yee, flute

with Roger Admiral, piano Kerri McGonigle, cello

Sunday, October 6, 1996 at 7:30 pm

Sonata for Flute and Piano, Op. 14 (1961)

Allegro deciso

Vivace

Andante

Allegro con moto

Methodical Sonata XI (1732)

Andante

Allegro

Tempo guisto

Vivace

Suite for Flute and Piano, op. 34 (1898)

1.

II. Scherzo

III. Romance

IV. Final

INTERMISSION

Sequenza I for solo flute (1958)

Sonata for Flute, Cello and Piano (1944)

Poco Allegretto

Adagio

Andante. Allegretto scherzando

Robert Muczynski (b. 1929)

George Phillip Telemann (1681-1767)

Charles Marie Widor (1844-1937)

Luciano Berio (b. 1925)

Bohuslav Martinu (1890-1959)

There will be a reception following the recital, to be held in the 2nd floor Arts Lounge.

Convocation Hall, Arts Building



Department of Music University of Alberta

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IN RECITAL

KEVIN GAGNON Baritone

Friday, November 15th, 1996 Convocation Hall U of A Campus



# **Order of Program**

# **BWV 82 Ich Habe Genug**

- 1. Aria
- 2. Recitative
- 3. Aria
- 4. Recitative
- 5. Aria

Victor Houle - Oboe Grant Sigurdson - Violin I Sarah Snihurowych - Violin II Meghan Schuler - Viola Olivia Walsh - Cello Paul Polushin - Bass Roger Admiral - Harpsichord J.S. Bach (1685-1750)

# Three Shakespearean Songs

- 1. Come Away, Death
- 2. O Mistress Mine
- 3. Blow, Blow, Thou Winter Wind

Roger Admiral - Piano

Roger Quilter (1877-1953)

# Selections from "Schwanengesang"

- 1. Kriegers Ahnung
- 2. Ständchen
- 3. Ihr Bild
- 4. Aufenthalt

F. Schubert (179-1828)

# Selections from "Le Nozze Di Figaro"

W.A. Mozart (1756-1791)

- 1. Se Voul Ballare
- 2. Non Piu Andrai
- 3. Crudel! Perche Finora\*

\*with Jody Warwaruk, Soprano

I would like to take this opportunity to thank all the people involved with helping to make this recital a reality. This includes the instrumentalists, Jody Warwaruk, Dr. Alan J. Ord (my instructor), and, of course, my beloved family.

-Kevin Gagnon

Kevin Gagnon is generously funded by the Vienna Opera Ball Society

This recital is given in partial fulfillment of the degree of Bachelor of Music, performance route.

THERE WILL BE A RECEPTION FOLLOWING THE RECITAL IN THE ARTS LOUNGE OUT FRONT! BE THERE!

#### BWV 82 "Ich Habe Genug"

1. Aria

I am content

For I have embraced the saviour, the hope of the pious, With my eager arms; I am content!

I have seen him

My faith has pressed Jesus to my heart;

Now I joyfully desire today

To depart this life.

#### 2. Recitative

I am content My sole consolation,

That Jesus be mine and I be his. .

In faith I accept him,

I see, as did Simeon,

The joys of that life already.

May we follow this man!

Oh! May the lord release me

From the chains of my body;

Oh! Were it time for my departure

I would joyfully tell the world:

I am content!

#### 3. Aria

Sleep on, you tired eyes, Close gently and blissfully! World, I will stay no longer, There is no part of you That is fit for my soul. Here I can only cultivate misery, But there, there I will gaze upon Sweet peace, quiet repose.

#### 4. Recitative

Oh God! When will that joy come: Now!

When I shall enter peace

And in the cool soil

And there in your bosom repose?

The hour has come.

Oh world, good night!

#### 5. Aria

I look forward to my death, Oh that it had already taken place. Then I would be free of all distress,

Which keeps me tied to this world.

#### Selections from "Schwanengesang"

1. Kriegers Ahnung

In deep sleep lies around me

The circle of my brothers-in-arms;

My heart is so anxious and heavy,

So passionate in longing.

How often have I sweetly dreamed,

Close to her warm bosom!

How warmly gleamed the glowing hearth

As she lay in my arms!

Here, where the fire's dimmer gleam

Plays, alas! on weapons only,

The heart feels utterly alone,

And tears of sadness spring forth.

Heart, let not comfort forsake you!

Many a battle calls you yet.

I shall soon rest and be fast asleep.

My heart's dearest love, good night!

-Ludwig Rellstab

#### 2. Ständchen

Softly through the night my songs implore you Come down into the still grove with me, beloved; Slender tree tops rustle and whisper in the moonlight, Fear not, sweet one, the betrayer's malicious eavesdropping. Do you hear the nightingales calling? Ah! they are imploring you, With the sweet music of their notes they implore you for me They understand the bosom's yearning, they know the pangs of love, They can touch very tender heart with their silvery tones. Let them move your heart also; beloved, hear me! Trembling, I wait for you; come, give me bliss! -Ludwig Rellstab

#### 3. Ihr Bild

I stood in sombre reverie Staring at her portrait, And that loved countenance Gently came to life. Her lips were clothed With a wondrous smile, And, as though with tears of sorrow, Her two eyes shone. My tears, too, flowed Down from my cheeks And oh, I cannot believe it. That I have lost you! -Heinrich Heine

#### 4. Aufenthalt

Roaring torrent, whistling woods,
Towering cliff...these are my abode.
As wave follows hard upon wave,
So my tears flow ever anew.
As the high treetops stir and sway,
So my heart beats wildly without pause;
And, like the cliff's primeval ore.
My grief remains ever unchanged.
-Ludwig Rellstab

#### Selections from "Le Nozze Di Figaro"

1. Se Voul Ballare
Should my dear master want entertainment
I'll play the music on my guitar.
Should he, for instance, wish to go dancing
He'll face the music, I'll lead the band.
And then, I'll take my cue without ado,
And slyly, very slyly.
Using discretion I shall uncover his secret plan.
Subtly outwitting, innocent seeming,
Cleverly hitting, planning and scheming,
I'll get the best of the hypocrite yet!
Teach him a lesson he'll never forget.
Should my dear master want entertainment
I'll play the musci on my guitar.

#### 2. Non Piu Andrai

From now on, my adventurous lover No romantic, philandering excursions. Such diversions are done with and over. Cherubino, my young cavalier. You had better forget all your finery, Feathered caps which you wore to perfection; Powdered ringlets and cream-like complexion In the army will soon disappear. Off with soldiers coarsely swearing, Long moustaches proudly wearing! With a rifle and a saber, in the army you will labour, Trumpets clashing and helmets flashing. Lots of fame, but not much money. And instead of minueting, Through the mud you'll stagger sweating. Up the stony mountains wheexing, Sometimes broiling sometimes freezing, To the tune of trumpets wailing While the cannonballs are hailing With the rifle bullets sailing, whistling by your pretty ear. Cherubino on to glory! On to victory and to fame!

#### 3. Crudel! Perche finora

#### Count

But why, why make me suffer, longing for your reply? Why will you not tell me why?

#### Susanna

In time we women grant you what we at first deny.

- -Then we shall meet this evening?
- -If so you wish, my lord.
- -You will not fail to be there?
- -No, no you have my word.
- -You promise? -Yes.
- -Won't disappoint me? -No.
- -This very evening?
- -You have my word. I will not fail my word.
- -The sweet promise you gave me raises my hope so high.
- -All those who know what love is, forgive me for this lie.
- The sweet promise, etc.
- -All those who know, etc.



# And Now For Some Singer Jokes...

Q. How do you know if there is a Baritone at your door?

A. He's the one who has forgotten his key and doesn't know when to come in.

Q. How do you know if the stage is level?

A. The Tenors are drooling out of BOTH sides of their mouths.

Q. What is the definition of "semi-tone"?

A. Two Altos singing unison.

Q. What is the difference between a Soprano and a piranha?

A. Lipstick.

# In Recital

Casey Peden, soprano Curtis D. Knecht, baritone

with

Tim Shantz, tenor László Nemes, harpsichord

Sunday, November 17, 1996 at 2:00 pm

Convocation Hall, Arts Building



#### **Program**

Cantata BWV 211 "Coffee Cantata" (ca.1732)

Johann Sebastian Bach (1685-1750)

Sue Rostoker, flute
Jim Cockel and Moni Mathews, violins
Miriam Lewis, viola
Sarah Tungland, cello
Robin Rutledge, bass

Ms Peden is a recipient of the Beryl Barns Memorial Awards (Undergraduate). Mr Knecht is a recipient of the Vienna Opera Ball Society Vocal Development Grant.

#### **Translations**

#### 1. recitative (tenor)

Be silent! not a word, and listen to what has occured Herr Schlendrian comes by; see his daughter 'Betty' also! He growls just like a grizzly bear. One minute, and we'll tell you why.

#### 2. aria (baritone)

Children often times are headaches, hundred-thousand miseries! Ev'ry day I plead with 'Betty', argue with her until I am dizzy, but the point she never sees.

#### 3. recitative (baritone, soprano)

You naughty child, you wicked girl! Oh! Will you never mend your ways? Give up this coffee!

Dear father, please don't be so cross! Unless I make a nice cup of coffee each morning, noon, and evening, I will soon be an awful sight, an ungly, dried-up Nanny Goat!

#### 4. aria (soprano)

Ah! Precious coffee, choicer than a thousand kisses. sweeter than muscatel wine. Ah! Ah! Precious coffee.

Coffee, Coffee, I must have coffee, only it will appease me. Ah! I hail thee, coffee mine.

#### 5. recitative (baritone, soprano)

If I see coffee around; the next time you are invited out, you will not go.

Oh, yes! But coffee is here to stay.

You irritating little monkey! You cannot have that whale-bone skirt, so very wide and stylish.

That does not worry me one bit.

You cannot stand at the window, to watch the people passing by.

No matter, but still I tell you, the Coffee will not go.

You may be sure that I will withhold that silver brooch inlaid with gold, and that fancy sweater.

Yes, yes! but coffee is much better.

You wicked 'Betty' you! You are a devil through and through!

#### 6. aria (baritone)

Daughters, you are all pig-headed, all of you pig-headed, with a stubborn nature deeply imbeded. Yet, if we are not too dumb, you may still be over come.

#### 7. recitative (baritone, soprano)

Now, listen, to what your father says.

In any case, I will not give up Coffee.

All right! You must give it up, or I will not find you a man.

Oh, yes! My father! A man!

I swear this is no joke.

(Capitulation now is best, Well, Coffee, here is goodbye forever.) Father wait! I won't drink anymore.

I'll find a man, both rich and clever.

#### 8. aria (soprano)

Happy day, happy day, darling father do not wait.

Ah! a man, that will truly please me.

Father do not delay.

Before the clock's again at zero, Father has promised me that in trade for my Coffee I will get a man.

#### 7. recitative (tenor)

Old Sclendrian is searching to find a man to whom to offer his 'Betty' as a bride; But 'Betty' says, "No man may need apply, unless he agrees in the marriage contract, that he will always let me have Coffee, whenever I chance to crave it."

#### 10. chorus (baritone, soprano, tenor)

As cats to mice, are young girls to Coffee.

Mother loved Coffee, and Grandmother drank it also. How ever can girls refuse it.

### **Chamber Music Ensembles**

## Tuesday, November 26, 1996 at 5:00 pm

Four Quartets, Op. 92

1. O Schöne Nacht

2. Spätherbst

3. Abendlied

4. Warum?

Johannes Brahms (1833-1897)

Casey Peden, soprano Leela Gilday, mezzo-soprano Tom MacLeay, tenor Curtis Knecht, baritone

Chrissie-Jane Cronjé, piano

Sonata for cello and piano, Op 38

I. Allegro non troppo

Johannes Brahms

Robert Schumann

(1810-1856)

Sarah Tungland, cello Sonia Poon, piano

Teruka Nishikawa, piano

Shafi Perry-Higgins, flute Shelagh Scott, piano

From Frauenliebe und Leben, Op. 42

1. Seit ich ihn gesehen

2. Er, der herrlichste von allen

6. Süsser Freund, du blickest mich verwundert an

7. An meinem Herzen, an meiner Brust

Michelle Wylie, soprano

Sonata in D, Op. 94

III. Andante

II. Allegretto scherzando

Sergei Prokofiev (1891-1953)

Intermission

Dialogues - Duo for Trombone and Percussion

I. Allegro

II. Largo
III. Allegro ma non troppo
IV. Adagio
V. Allegro

Thomas Schudel (b. 1937)

Corinne Kessel, trombone John McCormick, percussion

Terzetto

I. AllegrettoII. Un poco vivace

**Gustav Holst** (1874-1934)

Vic Houle, oboe Amity Mitchell, flute Karen Taylor, clarinet

Trio Suite

I. Allegro

II. Allegretto

III. Con Moto - Theme and Variations

Keith Bissell (b. 1912)

Aaron Keyes, trumpet Jennifer Green, horn Joanna Wilson, trombone

# Convocation Hall, Arts Building



Department of Music University of Alberta



# **Chamber Music Ensembles**

# Tuesday, November 26, 1996 at 8:00 pm

Piano Quartet in E flat, Op. 47

III. Andante cantabile

IV. Vivace

Robert Schumann (1810-1856)

Grant Sigurdson, violin Ryan Sigurdson, viola Kerri McGonigle, cello Carmen Falconer, piano

Trois melodies de 1916

1. La Statue de bronze

Erik Satie (1866-1925)

2. Daphénéo

3. La Chapelier

Roger Quilter (1877-1953)

Three Songs, Op. 6

1. Come away, death

2. O mistress mine

3. Blow, blow thou winter wind

Joseph Chambrinho, tenor Georgina Williams, piano

Songs About Spring

Dominick Argento (1866-1925)

1. who knows if the moon's a balloon

2. Spring is like a perhaps hand

3. in Just-spring

4. in Spring comes

5. when faces called flowers float out of the ground

Melanie Cherniwchan, soprano Keri Zwicker, piano

Piano Trio, Op. 70, No. 1

I. Allegro vivace e con brio

III. Presto

Ludwig van Beethoven (1770-1827)

Mathias Silveira, violin Adele Bosse, cello Amber Jorgenson, piano

Intermission

# Convocation Hall, Arts Building



Department of Music University of Alberta

Quartett, Op. 109

II. Canzona variée: Variation IV and V

III. Finale

David England, soprano saxophone Jan Berry, alto saxophone Jeff Anderson, tenor saxophone Andriy Talpash, baritone saxophone Alexander Glazunov (1865-1936)

Sonata for Cello and Piano in G Minor, Op. 5, No. 2

II. Rondo

Olivia Walsh, cello Deirdre Brown, piano Ludwig van Beethoven

Piano Trio in D minor, Op. 46

II. Andante con moto tranquillo

I. Molto allegro ed agitato

Grant Sigurdson, violin Kerri McGonigle, cello Anita Ho, piano Felix Mendelssohn (1809-1847)

From Pierrot Lunaire

- 2. Colombine
- 3. Der Dandy
- 4. Eine blasse Wäscherin
- 5. Valse de Chopin
- 7. Der kranke Mond
- 9. Gebet an Pierrot

Ardelle Ries, soprano
Jim Cockell, violin, viola
Dorothy Speers, flute, piccolo
Don Ross, clarinet and bass clarinet
Roger Admiral, piano

Arnold Schoenberg (1874-1951)

# Chamber Music Ensembles

# Wednesday, November 27, 1996 at 5:00 pm

Sonata for Violin and Piano in C Minor, Op. 30, No. 2

Ludwig van Beethoven

(1770-1827)

Violet Archer

(b. 1913)

II. Adagio cantabile

III. Scherzo - Trio - Scherzo - Allegro

Adrian Dyck, violin Paige Freeborn, piano

Caleidoscopio

(sung in Italian)

I. The Sun (Largo, maestoso)

II. Waltz-Musette (Allegretto semplice)

III. Roadman's Bower (Allegretto)

IV. Efflorescence (Allegretto ritmico)

Aliya Ahmad, soprano Gloria Reimer, piano

Four Songs

(sung in Spanish)

1. El tra la la y el punteado

2. La Maja Dolorosa No. 2

3. El Mirar de la Maja

4. El Majo Discreto

**Enrique Granados** (1867-1916)

Maria Teresa Wolfe, soprano Mark Fukushima, piano

Intermission

Three Songs for Voice and Harp

**Evening** Morning Night

Benjamin Britten (1913-1976)

Soneto e Cordoba

(sung in Spanish)

Shauna Shandro, soprano

Manuel de Falla (1876-1946)

Tracy Erdmann, harp

Zueignung Die Nacht

Richard Strauss (1864-1949)

From Elizabethan Songs

Sleep Spring Dominick Argento (b. 1927)

Maura Sharkey, soprano Teruka Nishikawa, piano

Convocation Hall, Arts Building



Department of Music University of Alberta



# **Chamber Music Ensembles**

Wednesday, November 27, 1996 at 8:00 pm

Sonata for Piano and Cello in C Major, Op. 102, No.1

I. Andante - Allegro vivace

II. Adagio - Tempo d'Andante - Allegro vivace

Jocelyn Chu, cello Rebecca Chu, piano Ludwig van Beethoven (1770-1827)

Deux Rapsodies

I. L'étang

Alison Cassis, oboe Miriam Lewis, viola Leonor Rondeau, piano Charles Loeffler (1861-1935)

Sonata No. 2 for flute and piano

I. Allegretto

II. Adagio ma non tanto

III. Scherzando

IV. Molto cantabile

Alec Wilder (1907-1980)

Silvia Yee, flute Roxanne Kydd-Sieben, piano

Intermission

Clarinet Trio, Op. 114

I. Allegro

Kinnaret Sagee, clarinet Sarah Tungland, cello Tamar Mayer, piano

Johannes Brahms (1833-1897)

Piano quartet in G minor, Op. 25

IV. Rondo all Zingarese

Jim Cockell, violin Moni Mathew, viola Paul Radosh, cello Jeffrey Neufeld, piano Johannes Brahms (1833-1897)

Convocation Hall, Arts Building



**Department of Music** University of Alberta



# music aconvocation hall

Marnie Giesbrecht and Joachim Segger

Friday, November 29, 1996
7:00 pm Pre-Concert Introduction
by Linda Arsenault
and Reception
8:00 pm Concert

Convocation Hall, Arts Building University of Alberta





#### Program

Rondo in A Major, Op. 108, D 951 (1828) Piano duet

Franz Schubert (1797-1828)

Fantasia in F Minor, Op. 103, D. 940 (1828) Franz Schubert

Piano duet

Allegro molto moderato-Largo-Allegro vivace-Tempo I

Variations Sérieuses, Op. 54

Felix Mendelssohn (1809-1847)

Joachim Segger, piano solo

#### Intermission

Sonata, Op. 65, No. 1 (1844/45) Allegro moderato e serioso Felix Mendelssohn

Adagio

Andante recitativo

Allegro assai vivace

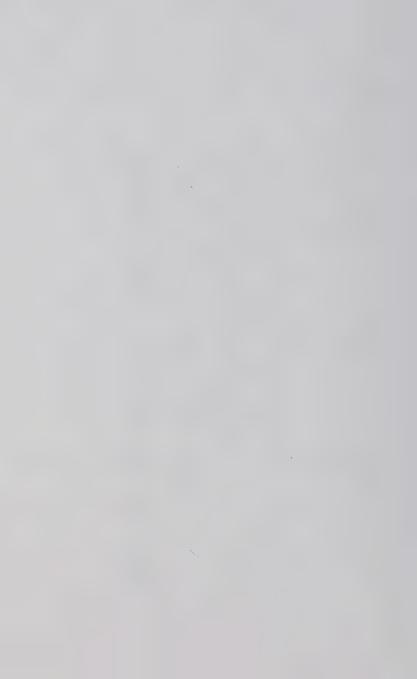
Marnie Giesbrecht, organ solo

Waltzes, Op. 39 (1867) Piano duet

Johannes Brahms (1833-1897)

# CBC (iii) Stereo 90.9 FM.

by CBC for future broadcast on CBC stereo is heard at 90.9 FM Sundays at 12:00 noon. Our Music with Tommy Banks, Tonight's recital is being recorded



Born in Edmonton, Marnie Giesbrecht received formal musical studies on piano and organ in Alberta, Austria (Mozarteum, Salzburg) and the USA (Eastman School of Music, Roch. NY). Dr Giesbrecht is Associate Professor of Music (organ performance and related subjects) at the University of Alberta and Associate Chair of the Department of Music. She has performed solo and duo recitals (duo with Joachim Segger) in various venues and cathedrals in Canada, the United States, Europe, and South Africa, many which were broadcast by the CBC (Canadian Broadcasting Corp.) and SABC (South African Broadcasting Corp.). Their CD "Dancing Ice: Solo and Duo Canadian Organ Music" was released in April 1993. Ms. Giesbrecht can also be heard on the Edmonton Composers' Concert Society disc "Northern Arch," released in 1993. Marnie Giesbrecht is Second Vice President of the Royal Canadian College of Organists, Chair of the RCCO National Education Committee and Director of Pipeworks: International Organ Academy.

Born in Germany, Joachim Segger immigrated to Canada at the age of two. His formal musical studies on piano and organ have been in Alberta, Austria (Mozartuem, Salzburg) and the USA (Eastman School of Music). Dr Segger is Associate Professor of Piano and Theory at The King's University College in Edmonton. He has performed piano solo and chamber music concerts as well as organ duos in various venues in North America, Europe and South Africa. He has often been heard on the CBC (Canadian Broadcasting Corporation) and was winner of the prestigious Canadian Women's Club Competition in New York City resulting in a Carnegie Hall Debut. He has frequently premiered Canadian piano works. Joachim Segger is Music Director at West End Christian Reformed Church in Edmonton.

Giesbrecht and Segger have performed duo piano recitals for twenty years in Canada, the United States, Germany and South Africa, and have frequently been heard on CBC broadcasts. They have extended their repertoire to include organ duets and organ and piano duos; new works have been commissioned for them by the Canadian Broadcasting Corporation and the Canada Council. Two duets can be heard on their CD Dancing Ice: Solo and Duo Canadian Organ Music.

#### **Upcoming Events:**

Saturday, November 30 at 8:00 pm Convocation Hall

Admission: \$5/adult, \$3/student/senior

Sunday, December 1 at 3:00 pm

Convocation Hall

Admission: \$5/adult, \$3/student/senior

Sunday, December 1 at 8:00 pm

Convocation Hall

Admission: \$5/adult. \$3/student/senior

Monday, December 2 at 12:10 pm

Convocation Hall

Free admission

Monday, December 2 at 8:00 pm First Presbyterian Church

10025 - 105 Street

Free admission

Free admission

Monday, December 2 at 8:00 pm

John L Haar Theatre

Admission: \$5/adult, \$3/student/senior

Wednesday, December 4 at 12:00 pm

Convocation Hall

Free admission

Wednesday, December 4 at 5:15 pm

Convocation Hall

Free admission

The University of Alberta Symphonic Wind Ensemble Concert. Fordyce C Pier, director. Program will include works by Holsinger, Hartley, Arnold, Rathaus, Youtz, and Grainger.

The University of Alberta Concert Band Concert. William H Street, director.

Program to be announced.

The University of Alberta Concert Choir Concert. Debra Cairns, director. Program will

include Britten's A Ceremony of Carols and

Luboff's African Mass.

Music at Noon, Convocation Hall Student Recital Series featuring students of

the Department of Music.

Doctor of Music Recital: László Nemes, choral conducting. Program will include works by

Pergolesi, Stravinsky, Mussorgsky, and Kodály.

The GMCC and U of A Jazz Bands I & II Concert, Raymond Baril and Tom Dust.

directors. An Evening of Big Band Jazz. For

further information please contact the Grant MacEwan Community College Department of

Music, Telephone: 497-4436

Noon Hour Organ Recital. Performers are students from the University of Alberta

Department of Music. Program to be announced.

Advent Service. Lessons and Carols with the U of A Mixed Chorus. Robert de Frece, director,

and Marnie Giesbrecht, organist. For further information, please call Pauline Grant

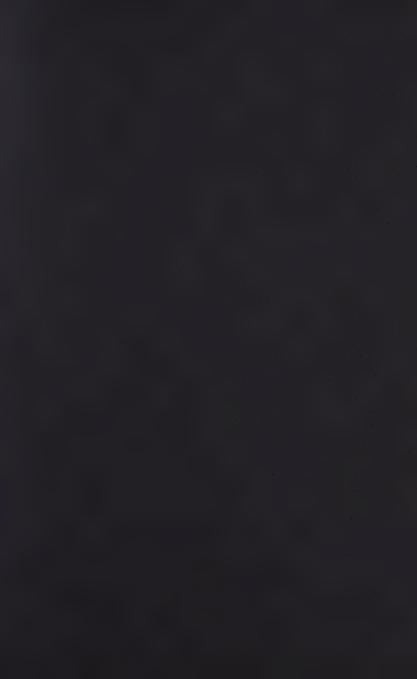
at 492-7524.



Please Note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).



University of Alberta



The University of Alberta Symphonic Wind Ensemble Concert. Fordyce C Pier, director. Program will include works by Holsinger, Hartley, Arnold, Rathaus, Youtz, and Grainger.

Sunday, December 1 at 3:00 pm Convocation Hall

Admission: \$5/adult, \$3/student/senior

The University of Alberta Concert Band Concert. William H Street, director. Program to be announced.

Sunday, December 1 at 8:00 pm Convocation Hall

Admission: \$5/adult, \$3/student/senior

The University of Alberta Concert Choir Concert. Debra Cairns, director. Program will include Britten's A Ceremony of Carols and Luboff's African Mass.

Monday, December 2 at 12:10 pm Convocation Hall Free admission Music at Noon, Convocation Hall Student Recital Series featuring students of the Department of Music.

Monday, December 2 at 8:00 pm First Presbyterian Church 10025 - 105 Street Free admission Doctor of Music Recital: László Nemes, choral conducting. Program will include works by Pergolesi, Stravinsky, Mussorgsky, and Kodály.

Monday, December 2 at 8:00 pm John L Haar Theatre Admission: \$5/adult, \$3/student/senior The GMCC and U of A Jazz Bands I & II Concert. Raymond Baril and Tom Dust, directors. An Evening of Big Band Jazz. For further information please contact the Grant MacEwan Community College Department of Music, Telephone: 497-4436

Wednesday, December 4 at 12:00 pm Convocation Hall Free admission

Noon Hour Organ Recital. Performers are students from the University of Alberta Department of Music. Program to be announced.

Wednesday, December 4 at 5:15 pm Convocation Hall Free admission Advent Service. Lessons and Carols with the U of A Mixed Chorus. Robert de Frece, director, and Marnie Giesbrecht, organist. For further information, please call Pauline Grant at 492-7524.



Please Note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).



University of Alberta OLIVIA WALSH



In Recital

Convocation Hall University of Alberta

Monday December 9, 1996 5pm



# **PROGRAMME**

Sonata for Piano and Violoncello, Op.5 No.2 L.v. Beethoveen (1770-1827)

Adagio sostenuto e espressivo Allegro molto più tosto presto Rondo-Allegro

Deirdre Brown, Piano

Suite IV, BWV 1010

J.S. Bach (1685-1750)

Prélude Allemande Courante Sarabande Bourrée Bourrée II Gigue

#### **INTERMISSION**

Sonata in A for Violoncello and Piano

César Franck (1822-1890)

Allegro ben moderato Scherzo (Allegro con brio) Largo

Finale (Allegro)

Debbie Armstrong, piano

This recital is given in partial fulfilment of the requirements for the degree of Bachelor of Music.

A reception in the Arts Lounge will follow the recital



# Amity Mitchell, flute

with Judy Lowrey, piano

Friday, January 17, 1997 at 5:00 pm

Sonata No. 5 in E Minor, BWV 1034 (1717-20)

Adagio ma non tanto

Allegro

Andante

Allegro

Icicle (1977)

Robert Aitken (b. 1938)

(1685-1750)

Johann Sebastian Bach

Sonata for Flute and Piano (1956)

1. Allegro malinconico

2. Cantilena

3. Presto giocoso

Francis Poulenc (1899-1963)

Intermission

Duo for Flute and Harp (c.1978)

I. Molto moderato

II. Allegro ma non tanto

III. Poco lento

IV. Allegro vivace

Stephen Dodgson

(b. 1924)

Keri Zwicker, harp

Fantaisie pastorale hongroise, Op. 26 (ca.1855)

Molto andante

Andantino moderato

Allegro

Franz Doppler (1821-1883)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Mitchell.

Reception to follow in the main floor Arts Lounge.

# Convocation Hall, Arts Building



Department of Music University of Alberta



Teresa Hron, recorder

and

Richard Troeger (Faculty), harpsichord

Friday, January 17, 1997 at 8:00 pm

Convocation Hall Arts Building University of Alberta

Program



Department of Music University of Alberta

#### **Program**

Georg Philipp Telemann Sonata No. 2 from Sonate Methodiche (1681-1767)(1728/1732)

Adagio Vivace

William Topham Sonata in D Minor (1701)

> Grave Vivace Adagio Allegro

Tombeau de Mr. Blancrochet (1652)

Louis Couperin (ca.1626-1661)

Sonata in C Minor, Wg. 132 (1747) Carl Philipp Emanuel Bach (1714-1788)

Poco Adagio Allegro Allegro

Sonata in D Minor (1714)

Anne Danican Philidor Lentement (1681-1728)

Fugue Courante (Gavotte) Fugue

Intermission

Sonata in B Minor, BWV 1030 (1717-1723) Johann Sebastian Bach Andante (1685-1750)

Largo e dolce Presto

Music for a Bird (1968)

Allegro

Hans-Martin Linde

(b. 1930)

(1895-1984)

Dario Castello Sonata Prima (1621)

From Suite for Treble Recorder and String Orchestra Gordon Jacob

**English Dance** 

Pavane Burlesca alla Rumba Teresa Hron is a music student at the University of Alberta studying the recorder with special attention to Baroque performance practice with Dr Troeger. She has studied with internationally with Jiri Stivin; Peter Hannan; and Paul Leenhouts, recorder professor at the Sweelinck Conservatory in Amsterdam and member of the Amsterdam Loeki Stardust Quartet. Her studies have taken her to Prague, Amsterdam and also Boston, where she has attended the International Baroque Institute at Longy for the last three years. She has performed as a soloist with the Alberta College Faculty Orchestra, the Concordia College Symphony Orchestra and the Red Deer Symphony Orchestra. Teresa hopes to finish her Bachelor's degree at the University of Alberta and then pursue an Advanced Study Diploma in performance at the Sweelinck Conservatory. She will further follow her keen interest in Baroque and Renaissance performance practice and musicology.

Richard Troeger has performed and lectured throughout North America as a harpsichordist, clavichordist and fortepianist, and has broadcast frequently on CBC radio, including several appearances on "Arts National." Dr Troeger is the author of numerous articles on early performance practice including many contributions to the "Garland: Encyclopedia of Keyboard Instruments." His book, "Technique and Interpretation on the Harpsichord and Clavichord" (Indiana University Press, 1987), has become a standard reference. At present he is writing three monographs and preparing a series of clavichord recordings featuring the music of JS Bach. He is also harpsichordist for the group Musique Chantante.

#### **Upcoming Events:**

Saturday, January 18 at 8:00 pm Convocation Hall Admission: \$10/adult, \$5/student/senior

Sunday, January 19 at 8:00 pm Muttart Hall, Alberta College Free admission

Monday, January 20 at 5:00 pm Muttart Hall, Alberta College Free admission

Wednesday, January 22 at 12:00 pm Convocation Hall Free admission

Thursday, January 23 at 8:00 pm Convocation Hall

Admission: \$10/adult, \$5/student/senior

Friday, January 24 at 7:00 pm Convocation Hall Free admission

Wed., Thurs., Fri., Sat. Feb. 5, 6, 7 & 8 at 7:30 pm Convocation Hall Admission: \$5/adult, \$3/student/senior

Friday, February 14 at 8:00 pm Convocation Hall Admission: \$10/adult, \$5/student/senior Faculty Recital: Debra Cairns, soprano, with Joachim Segger, piano. Program will include works by Chausson, Duparc, Fauré, Satie, Brahms, Strauss, and Weill.

Visiting Artist: Nandor Szederkenyi, violin, with Sylvia Shadick-Taylor, piano. Program will include works by Schubert, Fauré, Ravel, Prokofiev and Bazzini. Co-sponsored by Alberta College Conservatory of Music.

Masterclass with Nandor Szederekenyi.

Open to students of the Department of Music and Alberta College.

Noon-Hour Organ Recital. A broad variety of solo organ repertoire ranging from the 16th to 20th centuries, as well as music for organ and other instruments. Performers are students from the Department of Music.

Music at Convocation Hall Series featuring Ole Edvard Antonsen, trumpet, with Jeremy Spurgeon, organ. Program will include works by Telemann, Friedman, Enescu, Shostakovich, Grieg, Bernstein and others.

Trumpet Masterclass with Ole Edvard Antonsen.

A fully staged opera performance of *The Marriage of Figaro* by Wolfgang Amadeus Mozart. Alan Ord, director. Performers, who are students from Opera Worshop, will be joined by the Academy Strings under the direction of Norman Nelson.

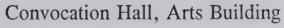
West African Crossings II: Arthur Bollo and the WAJJO Drummers. For further information, please call Arthur at 497-7081.



Please Note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule). In Recital

Deborah Armstrong, piano

Tuesday, February 11, 1997 at 8:00 pm





Department of Music University of Alberta



# Program

Toccata in G Minor, BWV 915

Johann Sebastian Bach (1685-1759)

Adagio in B Minor, K. 540

Wolfgang Amadeus Mozart

(1756-1791)

Sonata in A Flat, Op. 110

Ludwig van Beethoven (1770-1828)

#### Interval

Three Mazurkas, Op. 59 Etude in A Flat, Op. 25 No. 1 Frederic Chopin (1810-1849)

Polonaise in F-Sharp Minor, Op. 44

La terrasse des audiences du clair de lune Feux d'artifice Claude Debussy (1862-1918)

(both from Preludes book two)

Ms Armstrong is a recipient of the Beryl Barns Memorial Awards (Graduate) and the Walter H Johns Graduate Tuition Scholarships.

#### **Upcoming Events:**

Friday, February 14 at 8:00 pm Convocation Hall

Admission: \$10/adult, \$5/student/senior

Saturday, February 15 at 8:00 pm Convocation Hall

Admission: \$10/adult, \$5/student/senior

Wednesday, February 26 at 12:00 pm

Free admission

Friday, February 28 at 8:00 pm Muttart Hall, Alberta College

Free admission

Monday, March 3 at 12:10 pm

Convocation hall

Monday, March 3 at 8:00 pm

Convocation Hall

Admission: \$5/adult, \$3/student/senior

Wednesday, March 5 at 8:00 pm Convocation Hall

Free admission

Sunday, March 9 at 3:00 pm

Convocation Hall

Admission: \$10/adult, \$5/student/senior

Friday, March 14 at 8:00 pm

Convocation Hall

Admission: \$10/adult, \$5/student/senior

West African Crossings II; Arthur Bollo and the WAJJO Drummers. For further information, please call Arthur at 497-7081.

World Music featuring the TÉKA Ensemble. TÉKA plays traditional music of the Hungarian

village, from drinking songs and dance tunes to love ballads and patriotic laments. Cosponsored by the Hungarian Cultural Society.

Noon-Hour Organ Recital. A broad variety of solo organ repertoire ranging from the 16th to 20th centuries, as well as music for organ and other instruments with student organists from the Department of Music.

Master of Music Recital: Dorothy Speers, flute. Program to be announced.

Music at Noon, Convocation Hall Student Recital Series featuring students of the Department of Music.

The Grant MacEwan Community College and the University of Alberta Jazz Bands I & II. Raymond Baril and Tom Dust, directors. An Evening of Big Band Jazz.

Doctor of Music Recital: Peter Jancewicz, piano. Program will include works by Mozart, Beethoven, Liszt, Debussy, and de Falla.

Music at Convocation Hall Series featuring pianist Marek Jablonski, featuring works by Schubert and Chopin.

Music at Convocation Hall Series featuring William H Street, saxophone, with guest artists pianist Roger Admiral, percussionist John McCormick, contrebassist John Taylor, and the members of the Beau String Quartet. Program will include works by Harbison, Rolin, Benson, Nielsen and Milhaud.



Please Note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).





Living Hungarian Village Music

WORLD MUSIC CONCERT

Saturday, February 15, 1997 at 8:00 pm

Convocation Hall, Arts Building University of Alberta

Co-sponsored by the Hungarian Cultural Society of Edmonton

Honoring the donation of the Moses and Frances Asch Collection



# WORLD MUSIC IS YOUR MUSIC!

The annual World Music concert honors Moses Asch and the Asch family for their donation of the complete catalogue of Folkways recordings, now known as the *Moses and Frances Asch Collection*. Moses Asch was the founder of Folkways Records, the world's largest commercially available collection of folk and tribal music.

The objectives of the World Music concert series are manifold. The commitment of the Department of Music to scholarly research in ethnomusicology - the study of ethnic musics - is shown by the dedication of their full-time faculty member, Professor Regula Qureshi (FRSC) and graduate students to the furtherance of knowledge in the field. The World Music concert series provides a forum for exposure of ethnic music to Edmonton and area audiences. With proceeds from earlier ticket sales and donations from individuals the Folkways Collection has now been catalogued for use in the pursuit of scholarly research in world musics. The Department of Music is now the home of the University of Alberta's ethnomusicological archive, entitled the Centre for Ethnomusicology, in Room 2-13 of the Fine Arts Building. The room houses the extensive collection of ethnographic sound and video recordings as well as a laboratory with an accessible database of information about the materials through the Internet.

The University of Alberta Department of Music

and

The Hungarian Cultural Society of Edmonton

present



Beatrix Tárnoki, vocals
Balázs Vizeli, violin
György Lányi, kontra (viola), bagpipe, vocals
Zoltán Porteleki, kontra (viola), cimbalom
Pál Havasréti, double-bass, ütőgardon,
hurdy-gurdy, vocals

#### **Program**

This evening's program will include selections from Téka's latest CD release, "Ha te húzod, én meg járom", released in celebration of the ensemble's 20th anniversary. This CD features material from Tékas most recent collecting expeditions in Hungary and Transylvania.

What does the word "Téka" mean?

In the rooms of old peasant houses, there is a small wall-cupboard, the "téka", containing the family valuables: documents, money, the Bible, salt and brandy. The ensemble is like this "téka"--collecting, preserving and passing on to others the treasures of Hungarian folk music.

#### About TÉKA

Since its formation in 1976, Téka has played a central role in the contemporary Hungarian folk music and dance revival, known as the Táncház ("Dance House") movement. The ensemble is among a select handful of Hungarian folk groups who have made the preservation of authentic peasant music a lifelong commitment and risen to the highest level of artistic excellence. In 1977 Téka's members were awarded the prestigious title, "Young Masters of Folk Art" by the Hungarian government; the same year also marked the opening of the popular Téka Club in Budapest, at which the ensemble regularly continues to present traditional "dance house" evenings to the public. Téka has performed across Europe, North America and the Far East, and has released six recordings. The ensemble also routinely collaborates with professional folk dancers.

During their frequent visits to the Hungarian and Transylvanian countryside, Téka's members play with peasant musicians at weddings and other traditional celebrations, thus enlarging and refining the ensemble's repertoire of traditional music. Téka's performances are replete with the authentic melodies gathered during these visits.

No less dedicated to teaching than to learning, Téka offers its own folk music camp every summer in the Hungarian countryside; here, students from Hungary and other countries learn not only traditional village music and dances but also many ancient village trades: weaving, spinning, pottery-making, basket-weaving, wood-carving, wool-dying and rushwork-pleating. Moreover, the ensemble frequently teaches and performs at Hungarian dance and music workshops abroad, inspiring new generations of folk music students to dedicate themselves to folk music performance and preservation.

Susanna Biro, TÉKA 1997 Western Canadian Tour Coordinator

# Acknowledgments

We gratefully acknowledge the support of the Balaton Hungarian Dancers - Regina, Dr Gregory Barz, Buzavirag Hungarian Dancers - Victoria, Cifra Hungarian Folk Music Ensemble, Éva Dezse, Forras Hungarian Dancers - Vancouver, Frieda Gramit, Csárdás Hungarian Dancers of Edmonton, Dr Regula Qureshi, Sandor Szenthe, the University of Alberta Centre for Ethnomusicology, Tunde Vári.

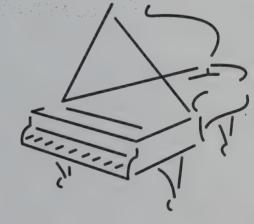
We would like to express our sincere thanks to all Edmonton and area broadcast and print media for their assistance in providing publicity for this event.

Rachelle Ventura

# in recital

Sunday, February 16, 1997 Convocation Hall

8:00 pm





This recital is dedicated to the memory of my brother, Eric Robert Ventura (July 12, 1975 - December 16, 1996)

# **PROGRAM**

Prelude and Fugue No.8 in E flat/D sharp minor
- J.S.Bach (1685-1750)
From the Well-Tempered Clavier Book I

Variations on a Theme of Paganini Op.35:
- Johannes Brahms (1833-1897)

Book I

Book II

## - Intermission -

"El Amor y la Muerte: Balade" (The Ballade of Love and Death). No.5 from *Goyescas*- Enrique Granados (1867-1916)

Fantasie-Impromptu in C sharp minor Op.66 - Frederic Chopin (1810-1849)

Valse Brillante in F major Op.34, No.3
- Frederic Chopin

Ballade in G minor Op.23 - Frederic Chopin





medieval composers with feminist agendas songs about life, love and women in the thirteenth century

# trobairitz in concert

8 pm saturday february 22 1997 convocation hall, university of alberta campus



THANK YOU to: Zoryana Clothing, Mike Perrino of Whyte Knight, The U of A Department of Music, Vic Houle, Bill Damur, Peter MacPherson, Chris Helman, Chris Brown, Mark Wallace, Michael Pierce, Darryl Dewalt, Gary Grønnestad, and our Moms.

Please join us in the Arts Lounge for refreshments after the concert!

# **Programme**

Ave generosa	Hildegard von Bingen (1098-1179)
O viridissima virga	Hildegard von Bingen
Quen quer que	from Cantigas de Santa Maria de Alfonso X el Sabio (1221-1284)
Chanteral por mon coralge	attr. Guiot de Dijon (fl. 1189) or Dame de Fayel
Conductus V	from Codex de las Huelgas (13th century)
O Virgo splendens	from Llibre Vermell (14th century)
Stella splendens	from Llibre Vermell (14th century)
Intermission	
La Quinte Estampie Real Danse royale (Ductia)	Anonymous (13 <sup>th</sup> century) Anonymous (13 <sup>th</sup> century)
Bele Doette	Anonymous (13th century)
Je vous pri	Dame Margot & Dame Maroie
Li grant desirs	from Montpellier Codex (13th century)
Je sui joliete	from Montpellier Codex (13th century)
Salterello Canone	Anonymous (14 <sup>th</sup> century) Matteo da Perugia (15 <sup>th</sup> century)

Comtessa de Dia (fl. 1212)

from Montpellier Codex (13th century)

from Montpellier Codex (13th century)

Guillaume d'Amiens (13th century)

A chantar

Quant je parti

L'autrier joer m'en alai

C'est la fins / Prendes i garde



#### Notes

In Medieval musical spheres, women participated alongside men as composers, performers and patrons. Music was included in the education of an aristocratic lady, and powerful political figures like Eleanor of Acquitaine and her granddaughter Blanche of Castile were both patrons of and participants in the arts. Women of lower classes could make a living as a *chanteresse* or a traveling *jougleresse*. City tax records and household accounts record payments made to female musicians, while the names of eight women appear among the thirty-seven members of

the minstrels' guild of Paris in 1321. These *minstrelles* performed works ranging from courty ballads and *lais* to instrumental *estampies* and dance songs such as the stately *canone* or a lively *salterello*.

Medieval music by and for women also thrived in religious institutions. One of the most renowned composers of the Middle Ages, and one whose *corpus* cannot be equaled in volume or originality, is Hildegard von Bingen. Given to the church by her parents at a very young age,

Hildegard became the Abbess of a convent at Rupertsburg, where she was highly respected for her mystic visions, her theological, scientific and medical treatises and her immense musical output. Written for her own nuns to sing, it is perhaps not surprising that many of Hildegard's songs are dedicated to women, most notably, the Virgin Mary and Saint Ursula. But the extreme range and subtlety of her melodic lines coupled with the poetic sensuality of her texts creates an unusual, ecstatic and sublime atmosphere in this monophonic music.

In a convent in northern Spain, music was being composed for the nuns of Las Huelgas who sang both monophonic chant and polyphony. The Abbey at Las Huelgas was a wealthy and important religious centre whose Abbess held considerable authority. The conductus *Casta Catholica* from the Codex Las Huelgas, is a polyphonic piece with two texts, which are subject to considerable melismatic treatment, including an interesting hocket figure. The text refers to Doña María Gonzáles, Abbess in Las Huelgas from 1286 till 1313, and the song is believed to have been performed at weddings of the nuns to Christ.

Las Huelgas was a major stopping place on the pilgrimage route to Santiago de Compostella. Many pilgrim songs survive from the Middle Ages, in part due to the interest of King Alfonso X, *El Sabio*, who gathered and edited the *Cantigas de Santa Maria*, a vast collection of Marian songs and miraclestories. A typical *cantiga de miragre*, *Quen quer que*, tells the story of a Moorish woman of Borja whose dead son was miraculously resuscitated by the Virgin Mary. Songs about the great pilgrimages, the crusades, often relate the reflections of a woman who waits for her lover or husband to return from foreign lands. The crusade song *Chanterai por mon coraige*, is attributed in different manuscripts to both the trouvère Guiot de Dijon and the enigmatic Dame de Fayel.

Two Latin, polyphonic pilgrim songs, *Stella splendens* and *O Virgo splendens*, are from the fourteenth-century manuscript *Llibre Vermell*, from Monserrat in Catalonia. *O Virgo splendens* is a Spanish *caça*, a finite canon, here sung in four parts; while *Stella splendens* is a strophic song with a *tornada* or refrain which is sung after each stanza.

In the secular realm, the courtly lady was the idealized counterpart of the Virgin Mary. Poems of *fin' amors* (courtly love), originated by the troubadours of twelfth-century Provence, idolized the lady as a model and mirror of love and chivalry. But Medieval women were not only important topics of troubadour songs; female troubadours, or *trobairitz* as they are called in old Provençal, felt a certain solidarity with their sisters which is expressed in their own compositions. Female composers necessarily transformed the conventions of the male tradition, resulting in a more direct and realistic approach to their poetry. While we have texts for over thirty *trobairitz* songs, only one of them, the Comtessa de Dia's *A chantar m'er*, survives complete with its original melody.

Medieval women were also active in the trouvère movement of northern France (though there are only a handful of surviving musical examples). This later French tradition saw the standardization of the formes fixes — ballade, virelais and rondeaux — as well as genres such as the chanson de toile (spinning song), chanson de femme (woman's song), and jeu-parti (debate song), which were often written in a woman's voice. From this era, the popular chanson de femme, Bele Doette communicates some of the personal emotions associated with love and death — common elements of Medieval life — and reveals a typical transformation of a widow's life from wife to nun. Je vous pri discusses a question of courtly behaviour such as might have been debated at Countess Marie de Champagne's famed court of love.

Anonymous 'women's songs' about courtly love, comprise several of the melodies which are combined in the polyphonic motets found in the **Montpellier codex**. The thirteenth-century motet was built upon a plainchant fragment or popular tune in the *tenor*, to this was added two or three upper voices, the *motetus*, *triplum* and *quadruplum*, each with an independent melody and text, sometimes closely related and other times contrasting even in the secular and sacred nature, or gender perspective of the sentiments being expressed.

In performing these works for you this evening it is our desire that the richness and vitality of the Medieval woman, her life, love and music, might be accessible to our audience. Original manuscript facsimiles as well as modern editions have been consulted and both Medieval and present day performance practices taken into account. But while authenticity has received some consideration, our main ambition is to use the resources we have at hand to make this music live for you. (If you would like to see a future performance on authentic instruments, we will gratefully accept any donations toward our Medieval instrument fund!) Like Dame Maroie we believe that "it is better to dwell in joy through speaking than to languish forever through keeping silent."

#### **Translations**

#### Ave generosa

Hail, noble, glorious and chaste maid; you, pupil in the eye of chastity, you, essence of holiness, who were pleasing to God.

For this heavenly elixir was within you, the heavenly word was clothed in flesh through you.

You, shining white lily, on whom God looked before all creatures.

O most beautiful and sweet; how greatly God delighted in you! When he placed the warmth of his fire in you so that his Son might be suckled by you.

Thus your womb held joy when all the heavenly harmony resounded from you. Because, virgin, you bore the Son of God, whence your chastity shone in God.

Your womb held joy, like the grass on which dew falls when it is drenched with freshness; even as it was done in you, O mother of all joy.

Now let all Ecclesia glow with the dawn of joy and resound in harmony, for the sake of the sweetest virgin and most praiseworthy Mary the bearer of God. Amen.

#### O viridissima virga

O greenest branch, hail, sprung forth in the airy breezes of the prayers of the saints.

When the time came that your branches blossomed; — hail, hail to you! — for the warmth of the sun

exuded from you a fragrance like the odour of balsam.

For in you blossomed the beautiful flower which gave fragrance to all the parched perfumes.

And they all appeared anew in full verdure

Whence the heavens dropped dew upon the grass and the whole earth was made glad, because her womb brought forth wheat, and because the birds of heaven made their nests in it

Then a meal was prepared for humanity, and great joy for the banqueters; whence, O sweet Virgin, no joy is lacking in you.

Eve despised all these things.

Now, however, let there be praise to the Highest.

#### Quen Quer Que

Refrain:

Anyone who trusts in the Virgin and pleads with sincerity, then she will do what he asks, even if the person belongs to another faith.

For this reason, Saint Mary of Salas performed a beautiful miracle and had mercy on the woman of Borja, because she had a son whom she had raised, who had died when he was still very strong. The woman was very distressed and in great pain.

Grieving because of the loss of her son, she did not know what to do. But she had seen Christian women who went to Saint Mary of Salas and heard them speaking of the miracles she had performed. She had the courage to trust in the Virgin.

She entrusted her son to the Virign and prepared an offering. But the Moorish women contended with her. She said, "my friends, may God be with me in this bad time. I believe my hope will conquer your stubbornness.

For I will carry my son to Salas with the image of wax that I have bought already and I will keep watch over him in the Church of the fortunate Saint Mary and I am sure that she will have compassion on my distress."

For a full night the woman watched unhappily. But then the Virgin, the merciful queen, resuscitated her son; this happened very quickly, because her great power exceeded all wisdom.

When the woman saw this she marvelled greatly for her son had been dead for hree days. It was not long before the woman became a Christian because she saw that her son had been given back to the saw that her son had been given back to the saw that her son had been given back to the same that her son had been given back to the same that was the same that the same t

#### Chanteral por mon coraige

will sing to keep my courage up, since I nust comfort my heart, for in my great listress I do not wish to die, or go mad, when I see anybody return from the avage land where he has gone who oothes my heart when I hear him nentioned

3 od! When they shout 'Quick march!' O ord, help the pilgrim for whose sake I emble, for the Saracens are eacherous.

shall be waiting in anguish until I see im come back. He has gone off as a ilgrim. In fear and trembling I will wait for im to come back, for in spite of my imily I have no intention of marrying any ther. He who suggests this is mad. 'od! When they shout 'Quick march!' O ord, help the pilgrim for whose sake I emble, for the Saracens are eacherous.

What grieves me is that I did not go with him. He sent me the shirt which he wore for me to hold in my arms. At night, when love of him torments me, I take it to bed and hold it to my naked body, to ease my suffering.

God! When they shout 'Quick march!' O Lord, help the pilgrim for whose sake I tremble, for the Saracens are treacherous

#### Conductus V

Let them sing
Chaste, catholic weddings
Chaste practices
Most beloved songs.
Flashing elegance
Mixing marvels
Biting hunger
Mourning malice.
Amen.

Sweet lady, grant
Sweets of sweetness
Gifts of godliness
Sweets of divinity.
Powerful might
Providence to the pious
Lead on, most pious lady
Let our homeland be conspicuous.
Amen.

#### O Virgo splendens

O resplendent Virgin, here on the miraculous mountain cleft everywhere by dazzling wonders, and which all of the faithful climb. Behold with the merciful eye of love those enmeshed in the bonds of sin, that they will not have to endure the blows of hell, but rather will be named among the blessed through your intercession.

#### Stella splendens

O star, shining like a ray of the sun on the mountain miraculously cleft, hear your people.

All of the people come rejoicing, rich and poor, great and small.

They climb the mountain so that their eyes might see, and return thence filled with grace.

#### Bele Doette

Fair Doette sits at the window; she reads a book, but her heart is not in it: she thinks continually of her lover, Doön, who has gone tourneying in other lands.

Ah woe is me!

A squire has dismounted at the hall steps and undone his saddlebag. Fair Doette runs down the steps; she does not expect to hear bad news.

Ah woe is me!

Fair Doette began to question him: "Where is my lord whom I love so much?"

"In God's name, lady, I will keep it from you no longer: my lord is dead, he was killed at the joust."

Ah woe is me!

Fair Doette began to lament. "Alas for you, Count Do, noble and true! For your sake I shall found an abbey, such that when the appointed feast day arrives, if anyone comes who has loved falsely he will never be able to enter the church." Ah woe is me!

Fair Doette began to build her abbey, which is very great and will be greater still; she will hope to bring there all the men and women who for love's sake suffer grief and sorrow.

Ah woe is me!

For your sake I will become a nun in the church of St. Paul.

#### Je vous pri

I beg you, Lady Maroie, to respond to me. A lady, simple and sweet, is loved well and faithfully, and she too loves well. This you should surely know. But if the one who loves her is such that he dare not speak his prayer, and if he cannot bring himself to let her know of it, now tell me what you think: should she reveal herself, or should she remain silent?

Lady Margot, it would be best to judge fairly without excess. Since Love has so taken control of them that they love each other well with steadfast hearts, I say if I does not have the boldness of heart to say that he loves her, she should not be proud; rather she should obey her heart and open her mouth to reveal her love. Since he does not have the strength, sh must show hers, if she wishes to enjoy love.

Lady Maroie, let those be imprudent wh wish to, but I do not allow that foolish people can have any joy in Love, neither man nor lady, who follow no rules. Do notherefore maintain that a lady may ask her lover, for if she is accustomed to doing so, she abases herself so much that she must be hated for it. She must protect herself by other means. By her artfulness she must ensure that she see him often, speak to him and sit by him, but she must limit herself to this.

You don't know a thing about love, Lady Margot, I can hear that. The foolish woman is one who for money bestows her favours, for there is no love in such a one. But when two hearts are smitten with a love which is not deceitful, it is a very proper thing to speak of your pleasure willingly to your lover, in order not to fall into despair. It is better to dwe in joy through speaking than to languish forever through keeping silent, and then to die.

# Li grant desirs

**Triplum** 

The pleasure of my desire and the deligl of my agreeable hope often make me fe such great joy that I consider it to be the great gift which lovers have loved and enjoyed. And when I see myself actually failing to win this great good, I have at least this fine remnant. Because it pleases a gracious young man, I am ver willing to be satisfied with this bit.

#### Motetus

Such great desire I have to make up for the time I lost before I began to love—it not surprising that my true heart is move to song, for in this way can you recogniz a joyful heart. And if Love wants to ask more of me, tell me what, for it was he who gave me my start.

Tenor: I do not want a husband.

#### Je sui joliete

Quadruplum

Gaily, with the sweet desire which has captured me completely, I love the sweetest little blonde of great worth as the one who occupies my thoughts. O God, I will sing about it sweetly for love of her. Hugging and kissing have been costly for me and will cost me more. But there never will be any baseness in it ... nostra sunt sollempnia ... for there is such wonderful joy in it. It's a very sweet life, whatever anyone may say- kissing and hugging and laughing and playing with one's sweetheart. He should consider himself fortunate who can get it without resistance. But let an unwilling love be shortlived: fie on love in which tenderness and sweetness are not found.

#### **Triplum**

When I see the little flowers burgeon in the meadow and I hear the lark gambol and flitter about in the morning, I take great pleasure in it. And I will sing a little song about it: Gay, loving feelings have wounded me, in the name of God! My heart gasps with joy for I have found dear love to my liking. Gaily, gracefully, adroitly, it has stolen my heart away and sweetly infused it with love. This convent imprisons me for naught; my life is being consumed by grievous torment: I shall not live long at all.

#### Motetus

I am so gay, so sweet, so pleasing, such a young little maid, of not yet fifteen years. My little breasts are budding as they should. I should be learning about love and amorous ways, but I am in prison. May God curse the one who put me there! It was evil, villainy, and sin to put this little maid in a convent; it was indeed, by my faith; in the convent I live in great chagrin, God, for I am such a

young thing. I feel the first sweet pangs beneath my little belt: cursed be the one who made me a nun!

Tenor: Aptatur

#### A chantar

I must sing of what I'd rather not, I'm so angry about him whose friend I am, for I love him more than anything; mercy and courtliness don't help me with him, nor does my beauty, my rank, or my mind; for I am every bit as betrayed and wronged as I'd deserve if I were ugly.

It comforts me that I have done no wrong to you, my friend, through any action; indeed, I love you more than Sequis loved Valenssa; it pleases me to outdo you in loving, friend, for you are most valiant; you offer prideful words and looks to me but are gracious to every other person.

It amazes me how prideful your heart is toward me, friend, for which I'm right to grieve; it isn't fair that another love take you away because of any word or welcome I might give you. Remember how it was at the beginning of our love? May the Lord God not allow our parting to be any fault of mine.

My rank and lineage should be of help to me, and my beauty and, still more, my true heart. This song, let it be my messenger; therefore, I send it to you, out in your estate, and I would like to know, my fine, fair friend, why you are so fierce and cruel to me. I can't tell if it's from pride or malice.

I especially want you, messenger, to tell him that too much pride brings harm to many persons.

#### L'autrier joer m'en alai Quadruplum

The one to whom I submit is, in my opinion, more beautiful than a flower. As long as I am alive, in truth, no one will have the joy and pleasure of my love

except for this flower which grows in Paradise: she is the mother of our Lord who wants forever to possess you, friend, and the two of us together.

#### Triplum

When the return of leaf and flower signal the arrival of the summer season, God, that is when I think of love who has ever been courteous and gentle with me. Her solace pleases me greatly for her good will relieves my pain. Many honours and good things come to me from being in her service.

#### Motetus

The other day I went out on the by ways. I entered an orchard to pick some flowers and found there an agreeable lady of fair mien. She had a gay heart and sang with great emotion: "I have love! What will I do with it? It's the truth, the truth, whatever anyone says, I will love."

Tenor. Flos [filius eius]

#### Quand je parti

Motetus

When I left my sweetheart, I told her I would forever live my life in distress. But

my beloved reminds me of the pleasure and the gaiety and of her kind courtesy in the face of all the pain which I bear. But it grieved me greatly when the time came to leave, and I said: "Farewell, my sweet!" I saw her cry, and it killed me.

Tenor. Tuo

#### Two Rondeaux:

C'est la fins / Prendes i garde It's the truth, whatever anyone says, /

will love.
It's down there in the middle of the

It's down there in the middle of the meadow.

It's true, I want to be in love. Down there a dance has begun, I have a

beautiful sweetheart. It's the truth, whatever anyone says, I will love.

Take care, lest someone sees me! If someone sees me, tell me.
It's right down there in that wood —
Take care, lest someone sees me! —
The shepherdess was looking after her cows there; Sweet brown-haired one, I offer myself to you.

Take care, lest someone sees me! If someone sees me, tell me.





Ensemble for Medieval Music

Wendy Grønnestad Joy-Anne Murphy Susan Pierce Katherine Wallace

is available for your personal, community or business enjoyment. The perfect accompaniment for any Medieval feast! Call Susan Pierce at 451-3685 or e-mail kwallace@gpu.srv.ualberta.ca to book an evening of Medieval entertainment now!

# PRO CORO CANADA - THE CHOIR Agnes Grossmann conducting

# JEWELS OF THE ITALIAN MADRIGAL

Expressions of love, joy, repentance and sorrow from 16th century Italy. This concert will feature madrigals by Marenzio Gesualdo and Monteverdi including Lamento d'Arianna.

Saturday, March 8, 1997 at 8:00 pm First Presbyterian Church: 10025-105 Street Tickets at: Pro Coro (420-1247), Ticketmaster Orlando Books & The Gramophone



Department of Music University of Alberta

# Andriy Talpash, saxophones

with Roger Admiral, piano Ian Knopke, electroacoustic engineer

# Thursday, February 27, 1997 at 8:00 pm

Musique de Concert

for alto saxophone and piano (1954)

Marius Constant

(b. 1925)

I. Toccata II. Aria

III. Intermezzo

IV. Variazioni

V. Ostinato

Music for Stonehenge

for alto saxophone and piano (1979)

Antoine Tisné

(b. 1932)

Hard (1988)

for solo tenor saxophone

Christian Lauba

(b. 1952)

## Intermission

aa69-coloratura for Charles - disco(n)notation

for solo baritone saxophone (1992)

Piotr Grella-Mozejko

(b. 1961)

Ian Knopke, real-time electroacoustic engineer

My Very First Solo

for alto saxophone and (electric) piano (1974)

Jan Bach (b. 1937)

Sponsored by the Edmonton Composers' Concert Society.

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mr Talpash.

Mr Talpash is a recipient of the Beryl Barns Memorial Awards (Undergraduate), the Universiade '83 Scholarship, and The John Newman Memorial Scholarship for Performance of Contemporary Music.

There will be a reception in the Arts Lounge following the recital.

# Convocation Hall, Arts Building



Department of Music University of Alberta



# In Recital

Maura Sharkey, soprano

assisted by

Roger Admiral, piano

Saturday, March 1, 1997 at 8:00 pm

Convocation Hall, Arts Building



### **Program**

Parto, Parto (from La Clemenza di Tito) (1791)

Wolfgang Amadeus Mozart (1756-1791)

From Frauenliebe und Leben, Op.42 (1840)

1. Seit ich ihn gesehen

2. Er, der Herrlichste von allen

3. Ich kann's nicht fassen, nicht glauben

4. Du Ring an meinem Finger

"Wiewohl mein Herz in Tränen schwimmt"
"Ich will dir mein Herze schenken"

(from St. Matthew Passion) (1729)

Johann Sebastian Bach (1685-1750)

Robert Schumann (1810-1856)

#### Intermission

Fêtes galantes (I) (1891)

En sourdine Fantoches Clair de lune Claude Debussy (1862-1918)

Leonard Bernstein

(1918-1990)

La Bonne Cuisine (Four Recipes) (1947)

Plum Pudding Ox-Tails Tayouk Gueunksis

Rabbit at Top Speed

Una Voce Poco Fa (from Il Barbier de Seville) (1816)

Gioachino Rossini (1792-1868)

Ah! Je ris de me voir (from Faust) (1859)

Charles Gounod (1818-1893)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Sharkey.

Ms Sharkey is a recipient of the Beryl Barns Memorial Awards (Undergraduate), the Edmonton Opera Guild Scholarship, and the Johann Strauss Foundation Scholarship.

#### Texts and Translations

Parto, Parto - I go, I go
I go,I go, but you, my love,
make peace with me;
I shall be as you wish me,
I will do as you like.
Just look at me, and I will forget everything;
I shall fly to avenge you.
Another glance, and I will
take care of the rest.
Oh gods, what power
you have given to beauty!

Frauenliebe und Leben - A Woman's Love and Life Seit ich ihn gesehen - Since I have Seen Him Since I have seen him, I believe I am blind; Whither I am looking, I see him alone; Like in a waking dream, his image floats before me, Rising from deepest darkness, brighter and brighter. Everything else around me is light and colourless, The games of my sisters I want to share no more, I would rather weep silently in my little chamber; Since I have seen him, I believe I am blind.

Er, der Herrlichste von allen - He, The Most Glorious Of All

How kind he is, so good! Gentle mouth, clear eyes, Clear mind and firm courage, Even as in yonder blue depth, Shines bright and glorious that star, So is he in my heaven, Bright and glorious, sublime and far. Wander, wander along your course, Only to look at your light, Only to look at it humbly, Only to be blissful and sad! Do not hear your silent prayer, Offered for your happiness; You must not know me, humble maiden, Noble star of glory! Only the worthiest of all May your choice make happy, And I will bless the noble one, Many thousand times. I shall rejoice and I shall weep then. Blissful, blissful I am then,

Even though my heart should break, Break, o heart, what does it matter?

He, the most glorious of all,

#### Ich kann's nicht fassen, nicht glauben - I Cannot Grasp, Nor Believe It

I cannot grasp, nor believe it,
A dream must have me bewitched,
How could he from among all others
Have exalted and blessed poor me?
It seemed to me that he had spoken:
"I am forever yours,"
It seemed to me that I am still dreaming,
For it can never be thus.
Oh let me die in my dream,
Cradled on his breast,
Let me drink blissful death

#### Du Ring an meinem Finger - You Ring On My Finger

You ring on my finger, My little golden ring, I press you devoutly on my lips, Devoutly to my heart. My dream had come to an end, Childhood's peaceful, lovely dream, I found myself lonely and lost In empty, infinite space. You ring on my finger, You taught me only then, You opened to my eyes, Life's infinite, deep value. I want to serve him, live for him, Wholly belong to him, Give myself and find myself Transfigured in his splendour.

#### St. Matthew Passion

In tears of infinite joy.

Recitative: "Wiewohl mein Herz in Tränen schwimmt"

Aria: "Ich will dir mein Herze schenken"

#### Recitative:

Although our eyes with tears o'erflow, Since Jesus now must from me go, His gracious promise doth the soul uplift, His Flesh and Blood, O precious gift! He leaves us for our souls refreshment As He while in the world did love his own, So now, with love unchanging, He loves them unto the end.

#### Aria:

Jesus, Savior, I am Thine, Come and dwell my heart within. All things else I count but loss, Glory only in Thy Cross. Dearer than the world beside Is the Savior who hath died.

#### En sourdine - Muted

Calm in the half-light That the high branches make. Let our love be penetrated By this profound silence. Let us fuse our souls, our hearts And our ecstatic senses amid the vague langours Of the pines and the arbutus. Close your eyes halfway. Cross your arms on your breast. And from your sleepy heart Chase forever all design. Let us be persuaded By the cradling and soft wind That comes at your feet to ripple The waves of russet grass. And when, solemnly, the evening Falls from the black oaks. Voice of our despair, The nightingale will sing.

#### Fantoches - Marionettes

Scaramouche and Pulcinella,
Whom an evil plot brought together,
Gesticulate, black under the moon;
Meanwhile the excellent doctor
From Bologna gathers slowly
Medicinal herbs among the dark grass.
Then his daughter, of a piquant little face,
Under the hedge, on the sly,
Glides half-naked in quest
Of her handsome Spanish pirate,
Whose distress a lovelorn nightingale
Proclaims at the top of its voice.

#### Clair de lune - Moonlight

Your soul is a chosen landscape
Which is charmed by masqueraders and rustic dancers,
Playing the lute and dancing, and almost
Sad beneath their fantastic disguises.
Even while singing in the minor mode
Of victorious love and the opportune life,
They do not seem to believe in their happiness,
And their song mingles with the light of the moon,
With the quiet moonlight, sad and beautiful,
That makes the birds dream in the trees,
And makes the fountains sob with eestasy,
The tall slender fountains among the marble statues.

#### Plum Pudding

juicy Concord grapes combined with equal parts of extra fine Tokays. (Be sure they are juicy;) And then you take two cups or so of breadcrumbs into which you melt a pound or so of butter, fat, of lard: (Use Spry or use Crisco.) Eleven cups of suger(either brown or white or powdered); a glass of milk, and half a glass of Bacardi or brandy; three eggs, and a lemon. Now mustard, powdered cinnamon, and ginger, all together making half a teaspoonful of condiment which you combine with half a teaspoonful of table salt.

Now first you take eleven pounds of

#### Ox-Tails

Are you too proud to serve your friends an ox-tail stew? You're wrong! For if you have enough of them you'll find you can make a fine ragout.

Remove the tails which you have used to make the stew, and then you can bread them, and grill them, and prepare them with a sauce.

You'll find them delicious and diff'rent and so tempting.

Are you too proud to serve your friends and ox-tail stew?

#### Tayouk Gueunksis

Tavouk gueunksis, so Oriental!
Put a chicken to boil, young and tender and sweet;
then in the Arab manner you slice it up into pieces.
Then boil flour and the water,
and add to it the chicken;
then prepare it as above;
in the manner we described for Mahallebi.
Tavouk gueunksis, a Turkish heaven.

#### Rabbit At Top Speed

When you have a sudden guest, or you're in and awful hurry, may I say, here's a way to make a rabbit stew in no time. Take apart the rabbit in the ordinary way you do. Put it in a pot or in a casserole, or a bowl with all its blood and with its liver mashed. Take half a pound of breast of pork. finely cut (as fine as possible); add little onions with some pepper and salt (say twenty-five or so); a bottle and a half of rich claret. Boil it up, don't waste a minute, on the very hottest fire. When boiled a quarter of and hour or more the sauce should now be half of what it was before. Then you carefully apply the flame. as they do in the best, most expensive cafés. After the flame is out. just add the sauce to half a pound of butter with flour. and mix them together ... and serve.

#### Una Voce Poco Fa - A voice, a little while ago

A voice, a little while ago, echoed here in my heart; my heart is wounded now, and it was Lindoro who covered it with wounds. Yes, Lindoro will be mine-I've sworn it, I shall win.
My guardian will object.
I, quick-witted, will be sharp; in the end he will acquiesce, and I will be content.

#### Clair de lune - Moonlight

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Which is charmed by masqueraders and rustic dancers,
Playing the lute and dancing, and almost
Sad beneath their fantastic disguises.
Even while singing in the minor mode
Of victorious love and the opportune life,
They do not seem to believe in their happiness,
And their song mingles with the light of the moon,
With the quiet moonlight, sad and beautiful,
That makes the birds dream in the trees,
And makes the fountains sob with ecstasy,
The tall slender fountains among the marble statues.

#### Plum Pudding

Now first you take eleven pounds of juicy Concord grapes combined with equal parts of extra fine Tokays. (Be sure they are juicy;) And then you take two cups or so of breadcrumbs into which you melt a pound or so of butter, fat, of lard: (Use Spry or use Crisco.) Eleven cups of suger(either brown or white or powdered); a glass of milk, and half a glass of Bacardi or brandy; three eggs, and a lemon. Now mustard, powdered cinnamon, and ginger, all together making half a teaspoonful of condiment which you combine with half a teaspoonful of table salt.

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My guardian will object.
I, quick-witted, will be sharp; in the end he will acquiesce, and I will be content.

#### Una Voce Poco Fa -

I am submissive,
I'm respectful,
I'm obedient,
sweet, affectionate.
I allow myself to be governed;
I let myself be guided.
But if they touch me
where my sensitive spot is,
I will be a viper,
and I'll cause a hundred tricks
to be played before giving in.

### Ah! Je ris de me voir - The Jewel Song

What do I see there? Where can that little splendid chest come from? I dare not touch it, and yet... Here is the key, I believe! What if I should open it? My hand is trembling! Why? I'm not doing anything wrong by opening it, I guess! Oh God-what iewels! Is this a pleasant dream that is dazing me? Or, what if I'm awake? My eyes have never seen such opulence! If I only dared to adorn myself for a moment with these earings! Ah! Here is just what I need, at the bottom of the box: a mirror! How not to be coquettish?

Ah! I'm smiling, seeing myself so beautiful in this mirror! Is it you, Marguerite? Answer me: answer quickly! No, it's no longer you! It's no longer your face; it's the daughter of a king to whom people bow as she passes! Ah, if he were here! If he could see me like this! Like a lady of gentility he would find me beautiful!

Ah! Je ris de me voir - The Jewel Song (continued)
Let's complete the transformation.
I'm most eager to try
the bracelet
and the necklace!
God! It's like a hand
that sets itself upon my arm!

Ah!...

Danica Clark, soprano

assisted by

Gloria Reimer, piano

Sunday, March 2, 1997 at 8:00 pm

Convocation Hall, Arts Building



### **Program**

Malinconia, Ninfa gentile Ma rendi pur contento Vincenzo Bellini (1801-1835)

Ici-Bas Toujours Chanson Triste Gabriel Fauré (1845-1924) Henri Duparc (1848-1933)

My Lagan Love

Fogarty's Cove

traditional arr. Ian Knopke Stan Rogers (1949-1983) arr. Ian Knopke traditional arr. Ian Knopke

A Ri An Domhnaigh

Ian Knopke, guitar Mathias Silveira, violin Olivia Walsh, cello Geoff Whittall, percussion

From Semele (1744)
Where'er you walk
From Giulio Cesare (1724)
Piangero la sorte mia

George Frederick Handel (1685-1759)

Ms Clark is generously supported by the Vienna Opera Ball Society.

#### Translations

Malinconia, Ninfa gentile - Melancholy, gentle spirit
Melancholy gentle spirit
I dedicate my life to you;
he who would your pleasures slight
was not born for pleasures true.

For streams and mountains I did pray; the gods will hear my prayer at last, and I content, shall never stray beyond yon stream, you mountain pass.

# Ma rendi pur contento - But first make the heart of my beloved happy

But first make the heart of my beloved happy and I forgive you, love, if mine is not.

I fear her alarms more than my own for I live more in her than I live in myself.

#### Ici-Bas - Down Here

Down here all lilacs die,
All songs of the birds are short,
I dream of summers that endure forever!
Down here lips fade
And leave nothing of their velvet,
I dream of kisses that last forever!
Down here, all men weep
For their friendships or their loves...
I dream of couples who remain,
Who remain always together!

#### Toujours - Always

You ask me to be silent,
To flee far from you forever,
And depart in solitude
Without remembering the one I loved!
Rather ask the stars
To fall into the infinite,
The night to lose its veils,
The day to lose its brightness!
Ask the boundless ocean

Toujours - Always (continued)
To drain its vast waves,
And when the winds rage in madness,
To still their mournful cries!
But do not believe that my soul
Will free itself from its bitter sorrows,
And cast off its fire,
As spring casts off its flowers.

Chanson Triste - A Song of Sorrow Moonlight fullness thy heart illuming, Such as floods the fair summer night, Ah! to flee life's vain importuning. Would I could drown me in that pure light! My despairing could I longer fear it, O my love, when are cradled free from harms My weary heart and spirit Yearns for sweet repose in thy arms? Thou wilt lay my head, dull with sorrow, O, some day soon upon thy knee, Thou from the past fondly wilt borrow Ballads of olden time. that seem to sing of you and me. Then from thine eyes, sweet in their sadness, From thy loving eyes my tired soul Draughts so divine shall drink of gladness, I perchance again shall be whole.

#### A Ri An Domhnaigh - O King of Sunday

O King of Sunday, come with help to me
And raise me up in time from damnation
O King of Bright Monday, be with me always
And do not let me out of your grasp.
O King of Tuesday, O Beloved of my heart,
Give me protection on the Day of Judgement.
O King of Wednesday, do not allow me to remain
in bonds,

even though I am far removed from your own beloved Son.

O King of Thursday, forgive us our sins,
Even though I tore apart your just law.
O King of Friday, do not retain
The memory of my foolish evil deeds.
O King of Saturday, for ever I implore
That you take me safely over fiery Acheron (River);
under cover of your protection
and through the value of the Mass
Up to holy Paradise.

Piangero la sorte mia - I must weep

I must weep, for my sorrows are endless, in his power, forsaken and friendless. not for long my poor life can last? I must weep for the days now gone forever. Lone and friendless among so many who are foes, I know not any who would help me, or would defend me: not for long my poor life can last, lone and friendless and in tears will my last hours be passed. If he kills me, my ghost will haunt him, with his foul deeds never cease to taunt him; Mad with terror I'll drive him fast. Mad with terror, till he dies of shame at last! Yes, my spectre still would haunt him with his foul deeds forever taunt him, mad with terror I'll drive him fast, till he dies of shame at last!

## Jan Berry, saxophone

with Roger Admiral, piano Brennan Szafron, organ

Thursday, March 6, 1997 at 8:00 p.m.

Légende, Opus 66

for alto saxophone and piano (1918)

Florent Schmitt

(1870-1958)

Tre Pezzi

for solo soprano saxophone (1961)

Giacinto Scelsi (1905-1988)

Waterwings

for processed alto saxophone and tape (1993)

Mark Bunce

Intermission

Musette-Chaconne-Forlorn-Time's Telling True

for alto saxophone and organ (1987)

Timothy Broege

(b. 1947)

Ampélopsis

for alto saxophone and piano (1976)

Jean-Michel Defaye

(b. 1932)

Divertimento

for alto saxophone and piano (1964)

Roger Boutry (b. 1932)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms. Berry.

Ms. Berry is a recipient of the Beryl Barns Memorial Award (Undergraduate) and the Abigal Edith Condell Memorial Scholarship in Music.

There will be a reception in the Arts Lounge following the recital.

## **Convocation Hall**





Joseph Chambrinho, tenor

assisted by

Roger Admiral, piano

Friday, March 7, 1997 at 5:00 pm

Convocation Hall, Arts Building



Program

Amarilli (ca. 1602) Undite, amanti (ca. 1602) Sfogava con le stelle (ca. 1602) Guilio Caccini (1546-1618)

Quand Je Fus Pris au Pavillon (1921) Si mes vers avaient des Ailes! (1921) Fêtes Galantes (1921) Reynaldo Hahn (1875-1947)

Comfort Ye .... Every Valley (From *Messiah*) (1742)

George Frideric Handel (1685-1759)

Dereinst, Gedanke mein, Op. 48, No. 2 (1884) Zur Rosenzeit, Op. 48, No. 5 (1889) Ein Traum, Op. 48, No. 6 (1889) Edvard Hagerup Grieg (1843-1907)

I will Give my love an apple (1961) Master Kilby (1961) The Soldier and the Sailor (1961) Sailor-Boy (1961) Benjamin Britten (1913-1976)

Trevor Sanders, guitar

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mr Chambrinho.

Mr Chambrinho is a recipient of the Beryl Barns Memorial Awards (Undergraduate).

#### **Translations**

#### Amarilli - Amaryllis

Amaryllis, my beloved! Do you not believe, O sweet desire of my heart, that you are fearful, take this arrow of mine, Open my heart, and you will see inscribed therin: Amaryllis is my beloved.

#### Undite, amanti - Hark, O Lovers

Hark, o lovers, heaven, stars, moon, sun, women and girls, hear my song, and if I have cause for grief, then weep with my sorrowing heart. My fair beloved usually so gentle and affable, Lately for no reason that I Know, yet beyond any doubt, avoids turning, her beautiful eyes to me. Ands while I appear alive and still breath, see how I suffer. Dear lovely stars, So kind and bright, with gentle glances you kept my soul alive though wounded by a thousand arrows. And now, while I no longer gaze at you, behold my sorrow. My soul feels it, and my heart is heavy. And cruel love consents to this. Cupid watches, silently, armed with bow and torch.

#### Sfogava con le Stelle - Confession to the Stars

A burning love confessed its sorrows to the stars in a nocturnal sky, and said to then: o lovely images of the one I adore shining in splednor you reveal to me her rare beauty. Reveal then to her through your brilliant light my burning passion. With your golden radiance make her compassionate, as you made me ardent.

#### Quand je fus pris au pavillon - When I was Possessed

When I was possessed by my fair and charming lady, I burned myself at the flame just as does the butterfly. I blushed bright red by the brilliant light, when I was possessed by my fair and charming lady. Were I as swift as a merlin, or had I speedy wings, I would fly away from the one who stung me, when I was possessed.

(Duc Charles d'Orleans)

### Si mes vers avainet des Ailes! - If My Verses had Wings

Soft and frail my verses would fly towards your garden that is so fine, if my verses had the wings of a bird. They would fly towards your happy hearth like sparks, if my verses had the wings of my spirit. Pure and faithful, they would hasten to you, night and day, if my verses had the wings of love.

(Victor Hugo)

#### Fêtes Galantes - Grand Celebration

Serenaders, and those beautiful ladies who listen to them exchange banal assignnations beneath the singing branches, There they are: Tireis, Amyntas, Clintander and Damis who have composed tender verses for many a cruel mistress. Their short silken smocks, their elegance, their joy and their soft blue shadows wherlin the ectasy of pink and grey moon. And the mandoline twangs in the shivering breeze.

(Paul Verlaine)

### Dereinst, Gedanke mein - One Day, O Heart of Mine

One day O heart of mine, rest thou shalt find. In life unblest, by passion driven, from life once riven thou shalt find rest. Nor love nor pain are longer thine, rest thou shalt find. Thy fruitless yearning the hopes untended, when life is ended will cease their burning. No more shall sorrow or pain be thine rest thou shalt find.

(E Geibel)

#### Zur Rosenzeit - The Time of Roses

How you faded lovely roses when my darling went away; every bud in sorrow closes, petals wither and decay. Ah now I recall with yearning our first tender warm embrace; now each sign of spring's returning calls to mind your preciouse face. Every petal, every flower humbly at your feet I laid; In that fragrant garden bower homage to my queen I paid.

(J W von Goethe)

#### Ein Traum - A Dream

One night I had a lovely dream: My arms embraced a maiden fair we walked beside a woodland stream, the scent of spring was in the air. Beside the brook fair flowers grew afar we heard the churchbells chime; our hearts flowered with rapture true, t'was like and endless summertime. But fairer still than any dream awaking joy beyond compare: We truly walked beside a stream when scent of spring was in the air beside the brook fair floweres grew, while over head the birds did soar; my loving arms enfolded you we pledged our love forevermore! Ah woodland with your flowering stream, forever will I cherish you, once you were but a lovely dream, but life has made my dream come true!

(F M Bodenstedt)

## Susan Rostoker, flute

with

Judy Lowrey and Tamar Mayer, piano and Jan Berry, alto saxophone

Monday, March 10, 1997 at 8:00 pm

Suite in C Minor, S.997

I. Preludio

II. Fuga

III. Sarabande

IV. Gigue. Double

Romance (ca.1951)

Preludes for Solo Piccolo (1994)

I. Shusetsu (Autumn Snow)

II. Shuen (The Last Departing Bird)

III. Akitsuki (Five Views of the Autumn Moon)

IV. Aki to Kawa (Autumn and the River)

V. Aizome no Shirabe

VI. Evening Rain on the Rivers Hsiang and Hsiao

VII. Denshoh (Field Bells)

Intermission

Epitaphe de Jean Harlow (1937)

Romance for flute, saxophone and piano

Sonata for Flute and Piano (1943)

- 1. Andantino
- 2. Scherzo
- 3. Andante
- 4. Allegro con brio

Johann Sebastien Bach

(1685-1750)

Philip Gaubert

David Loeb (b.1939)

Charles Koechlin (1867-1956)

Sergei Prokofieff (1891-1953)

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Ms Rostoker.

# Convocation Hall, Arts Building





### Jennifer Green, French horn

with

Judy Lowrey, piano Aaron Keyes, trumpet Kelly Mattheis, trumpet Joanna Wilson, trombone

Tuesday, March 11, 1997 at 5:00 pm

Concert Rondo, Fragment in E Flat, K.371 (1781)

Wolfgang Amadeus Mozart

(1756-1791)

Sonata for Horn and Piano (1939)

Bernhard Heiden

I Moderato

(b.1910)

II Tempo di Minuetto

III Rondo: Allegretto

#### Intermission

Concertpiece for Horn and Piano, Op. 94 (1887)

Camille Saint-Saens

(1835-1921)

II Adagio

III Allegro non troppo

I Allegretto Moderato

Suite for Brass Quartet (1949)

Robert Sanders (1906-1974)

I Sonatina

II Folksong

III March

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Green.

Acknowledgement

I would like to thank my family, friends and teacher, Gerald Onciul, for their support of my musical pursuits.

Please join me upstairs in the Faculty Lounge for a reception following the recital.

## Convocation Hall, Arts Building



### Adèle Bossé, cello

with

Roger Admiral, piano

Sunday, March 16, 1997 at 8:00 pm

Suite No. 2 in D minor, BWV 1008 (1717-1723)

Johann Sebastian Bach (1685-1750)

I Prelude

II Allemande

III Courante

IV Sarabande

V Menuet I & II

VI Gigue

Russian Maiden's Song (1922)

Igor Stravinsky (1882-1971)

arr. D. Markevitch

#### Intermission

Concerto for Violoncello in B Minor, Op. 104 (1895)

Antonin Dvořák (1841-1904)

I Allegro

II Adagio, ma non troppo

Allegro Appassionato, Op. 43

Camille Saint-Säens (1835-1921)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Bossé.

Reception to follow in the Arts Lounge.

## Convocation Hall, Arts Building





## Lisa Fernandes, soprano

assisted by

Roger Admiral, piano

Monday, March 17, 1997 at 5:00 pm

Convocation Hall, Arts Building



### **Program**

From St. Matthew's Passion (1727)

Johann Sebastian Bach

Recitative: Wie Wohl Mein Herz in Tränen Schwimmt

(1685-1750)

Aria: Ich will dir Mein Herze Schenken

Wie melodien zieht es mir, Op. 105, No.1 (1886)

(1833-1897)

Johannes Brahms

Sapphische Ode, Op.94, No. 4 (1884)

Standchen, Op. 106, No. 1 (1886)

Die Mainacht, Op. 43, No.2 (1864)

Au Bord de l'eau, Op. 8, No. 1 (1875)

Mandoline, Op. 58 (1891)

Chanson d'amour (1882), Op. 27, No. 1

Gabriel Fauré (1845-1924)

From Gianni Schicchi

O Mio Babbino Caro (1918)

Giocomo Puccini (1858-1924)

From the Hermit Song Cycle (1953)

I. At St. Patrick's Purgatory

V. Crucifixion

VII. The Monk and His Cat.

VI. Sea Snatch

Samuel Barber (1910-1981)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Fernandes.

There will be reception in the Arts Lounge following the recital.

#### **Translations**

Wie Wohl Mein Herz in Tränen Schwimmt - Although both Heart and Eyes O'erflow Although both heart and eyes o'erflow, Since Jesus now must from us go, Yet doth His Testament the soul uplift, His Flesh and Blood, O precious gift, Bequeathed by Him, our Heavenly Friend. As He while in the world did love His own, By Him of old foreknown, He loves them still unto the end.

Ich will dir Mein Herze Schenken Lord, to Thee my Heart I Proffer
Lord, to Thee my heart I proffer,
Enter Thou, and dwell in me,
All I am or have I offer,
Myself would I lose in Thee.
Know I not, Thy face to see,
More that all the world would be?

Wie Melodien zieht es mir Like a Melody It Passes
Like a melody it passes
Softly through my mind,
Like the flowers of spring it blooms,
And floats on like a fragrance;
But the word comes and seizes it,
And brings it before my eyes
Like the gray mist it pales then,
And vanishes like a breath.
And yet there's in the rhyme
A fragrance deeply hidden,
That gently from a dormant bud
Is called forth by tear-stained eyes.

Sapphische Ode - Sapphic Ode

Roses from the dark hedge I plucked at night; They breathed sweeter frangrance than ever in the day,

But the moving branches abundantly shed The dew that showered me.

Thus your kisses; fragrance enticed me as never before,

As at night I plucked the flower of your lips: But you too, moved in spirit as they were, Shed a dew of tears.

#### Standchen - Serenade

The moon shines above the mountain
Just right for people in love;
In the garden ripples a fountain,
Elsewhere silence, far and wide.
Beside the wall in the shadow,
Three students are standing
With flute and zither,
And they play, and sing while playing.
The strains are stealing gently
Into the fairest maiden's dream;
She sees her blond beloved
And whispers: "Forget me not!"

#### Die Mainacht - The Maynight

When the silvery moon beams through the shrubs, And over the lawn scatters its slumbering light, And the nightingale sings,
I walk sadly through the woods.
Shrouded by foliage, a pair of doves
Coo their delight to me;
But I turn away seeking darker shadows,
And a lonely tear flows.
When, oh smiling image, that like dawn
Shines upon my soul, when shall I find you on earth?
And the lonely tear flows trembling,
Burning down my cheek.

#### O mio babbino caro - Oh my dear daddy

Oh my dear daddy,
he pleases me; he is handsome!
I want to go to Porta Rossa
to buy the ring!
Yes, I want to go there!
And if I should love him in vain,
I would go to the Ponte Vecchio,
but in order to throw myself into the Arno!
I am feeling tortured and tormented!
Oh God, I should like to die!
Daddy, have pity!

#### Au Bord de l'eau - Beside the Waters

To sit together beside the passing waters, To watch them pass; Together, if a cloud glides through space,

To watch it glide; If a thatched roof sends up smoke on the horizon, To watch it smoke:

If some flower spreads fragrance in the vicinity, to imbibe its fragrance:

At the foot of the willow where the water murmurs To listen to it murmur:

For the time that this dream last, Not to feel its duration;

But not having any deep passion Except for adoring each other;

caring nothing for the world's quarrels,

To ignore them;

And alone together, facing all tiring things, Not to grow tired,

To feel that love, facing all passing things, Does not itself pass away!

#### Mandoline

The serenaders And the beauties who listen Exchange trivial conversation Beneath the singing boughs. There is Thyrsis and Amyntas And the eternal Clytander, And there is Damis, who for many a Heartless woman wrote many a tender verse. Their short silk jackets. Their long dresses with trains Their elegance, their joy And their soft blue shadows Whirl about in the ecstasy Of a pink and gray moon, And the mandolin chatters Amid the shudders of the breeze.

#### Chanson d'mour - Love Song

I love your eyes, I love your brow,
My intractable, my coy one;
I love your eyes, I love your mouth,
On which I shall use up my store of kisses.
I love your voice, I love the strange
Grace in all that you say,
My intractable one, my dear angel,
My hell and my heaven!
I love everything that makes you beautiful,
From your feet to your hair,
You toward whom my vows rise up,
My coy, my intractable one.

## Shafi Perry-Higgins, flute

assisted by

Judy Lowrey, piano Kathleen Gahagan and Tracy Erdmann, harp

Tuesday, March 18, 1997 at 5:00 pm

Sonata No.6 in E Major, BWV 1035 (ca. 1717-20)

Adagio ma non tanto

Johann Sebastian Bach (1685-1750)

Clermont Pépin

Claude Debussy

(b. 1926)

Allegro Siciliano

Allegro assai

Judy Lowrey, piano

Quatre Monodies Pour Flûte Seule (1955)

Andante

Fantasia

Badinerie

Gigue

Le Petit Berger (The Little Shepherd) (1906-08)

(From Childrens' Corner)

Transcribed for flute and piano by A. Hennebains

Kathleen Gahagan, harp

Entr'acte pour flûte et harpe (1937)

Jacques Ibert

(1862-1918)

(1890-1962)

Kathleen Gahagan, harp

Pièce en Forme de Habanera

Transcribed for Flute by Louis Fleury

Tracy Erdmann, harp

Maurice Ravel (1875-1937)

Intermission

Nocturne et Allegro Scherzando (ca. 1906)

Philippe Gaubert

(1879-1941)

Judy Lowrey, piano

Sonata (1936)

Heiter Bewegt

Sehr Langsam

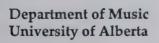
Sehr lebhaft - Marsch

Paul Hindemith (1895-1963)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for

There will be a reception in the Arts Lounge following the recital.

## Convocation Hall, Arts Building







## Kerri McGonigle, cello

assisted by

Deborah Armstrong, piano

Wednesday, March 19, 1997 at 8:00 pm

Sonata in G Minor, Opus 5, No. 2 (1796)

Adagio sostenuto e espressivo Allegro molto più tosto presto

Rondo - Allegro

Suite No. 1 for Solo Cello in G Major, BWV 1007

Prélude

Allemande

Courante

Sarabande

Menuet I

Menuet II

Gigue

Intermission

Variations sur un thème rococo, Op. 33 (1876)

Pyotr Il'yich Tchaikovsky (1840-1893)

Ludwig van Beethoven

Johann Sebastian Bach

(1770-1827)

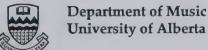
(1685-1750)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms McGonigle.

Ms McGonigle is a recipient of the Beryl Barns Memorial Awards (Undergraduate) and The Margarita Heron, Pine Lake String Prize.

There will be a reception in the Arts Lounge following the recital.

# Convocation Hall, Arts Building







## Jeff Anderson, saxophone

assisted by

Roger Admiral, piano

Wednesday, March 19, 1997 at 5:00 pm

Pavane et Menuet Vif

Alexandre Roelens (1881-1948)

Arr. Jean-Marie Londeix

Concerto en Mi bemol pour Saxophone Alto (1934)

Alexander Glazunov (1865-1936)

#### Intermission

Variations Pathetique (1974)

Ida Gotkovsky

(b. 1933)

I Declamando con passione

II Prestissimo - Leggierissino

III Lento - Rubato

IV Rapido - molto - legato - leggiero

V Con simplicita - anima

VI Prestissimo con fuoco

Cinq Danses Exotiques (1962)

Jean Françaix

(b. 1912)

I Pambiche II Baiao

III Mambo

IV Samba lenta

V Merengue

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mr Anderson.

Mr Anderson is a recipient of the Lloyd Thomas Award in Music.

Reception to follow in the Arts Lounge.

## Convocation Hall, Arts Building





## Gloria Reimer, piano

### Sunday, March 23, 1997 at 5:00 pm

Sonata in A Minor, Op. 42

I Moderato

II Andante poco moto

III Allegro vivace

Un poco piu lento

IV Allegro vivace

Franz Schubert (1797-1828)

#### Intermission

Prelude Op. 23, No. 4 in D Major Etude Op. 39, No. 5 in E-Flat Minor Sergei Rachmaninoff (1873-1943)

Sonata No. 6 in A Major

I Allegro moderato

II Allegretto

III Tempo di valzer lentissimo

IV Vivace

Serge Prokofieff 1891-1953

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Reimer.

Miss Reimer is a recipient of the Beryl Barns Memorial Awards (Undergraduate).

There will be a reception in the Arts Lounge following the recital.

Gloria Reimer was born in Camrose, Alberta in 1976 and now resides in Edmonton. Her formal training in piano began at the age of seven, studying with Gayle Anderson. She was awarded best performance in many Kiwanis Festival classes and competed in the Provincial Festival repeatedly.

She began studying privately with Janet Scott-Hoyt in 1990, becoming an Associate of Music graduate through the Western Board of Music. During the summer of 1993 Gloria studied at the Johannesen International School of Arts in Victoria, B.C. under the direction of Bela Siki. She made her debut with the Edmonton Symphony Orchestra in January of 1996 and traveled to Austria in July on a scholarship from the Johann Strauss Foundation. While in Austria she studied with Sergio Perticaroli at the Internationale SommerAkademie Mozarteum.

Since 1990, Gloria has been giving private piano lessons and is currently teaching twenty-two students. She is a third year Bachelor of Music student and the University of Alberta. Studying with Marek Jablonski, she was awarded a Beryl Barns scholarship for her academic and musical achievements.

## Convocation Hall, Arts Building





## Amber Jorgenson, piano

Monday, March 24, 1997 at 8:00 pm

Variations in F Minor, Hob. XVII: 6 (1793)

Joseph Haydn (1732-1809)

**Edvard Grieg** 

(1843-1907)

From Lyric Pieces, Op. 65 (1897)

From Years of Youth

Peasant's Song

Wedding-Day at Troldhaugen

Nocturne No. 10, Op. 99 (1908)

Gabriel Fauré (1845-1924)

From Cantos de España Op. 232 (1896)

Cordoba

Isaac Albeniz (1860-1909)

Seguidillas

Intermission

Sonata in B-Flat Minor, Op. 35 (1839)

Grave/Doppio movimento

Scherzo

Marcia Funebre: Lento

Finale: Presto

Frédéric Chopin (1810-1849)

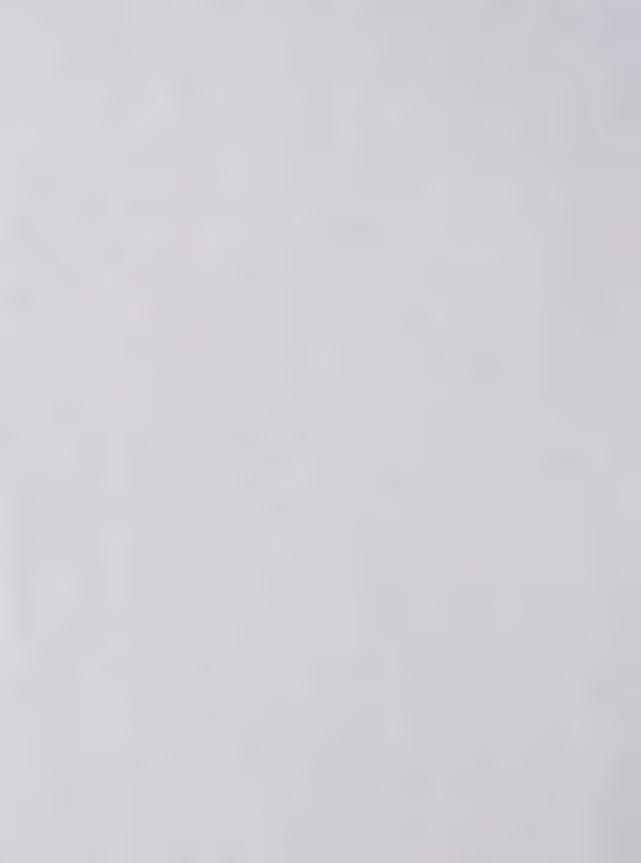
This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Jorgenson.

Ms Jorgenson is a recipient of The Peace River Memorial Scholarship in Music.

Reception to follow in the Arts Lounge.

## Convocation Hall, Arts Building





## Brennan Szafron, organ

Tuesday, March 25, 1997 at 5:00 pm

Offertoire sur les Grands Jeux (from Messe pour les Paroisses)

Francois Couperin (1668-1733)

Trio Sonata No. 6 in G Major, BWV 530 (1727)

Johann Sebastian Bach (1685-1750)

Vivace Lento

Allegro

Chromatic Partita (1989)

Ruth Watson Henderson (b. 1932)

#### Pause

Scherzo, Op. 2 (1924)

Maurice Duruflé (1902-1986)

Symphonie Romane, Op.73 (1900) II. Choral Charles-Marie Widor

\_\_\_\_

(1844-1937)

Final, Op. 21 (1862)

César Franck (1822-1890)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mr Szafron.

Mr Szafron is a recipient of the Beryl Barns Memorial Awards (Undergraduate).

There will be a reception in the Arts Lounge following the recital.

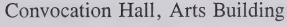
# Convocation Hall, Arts Building



In Recital

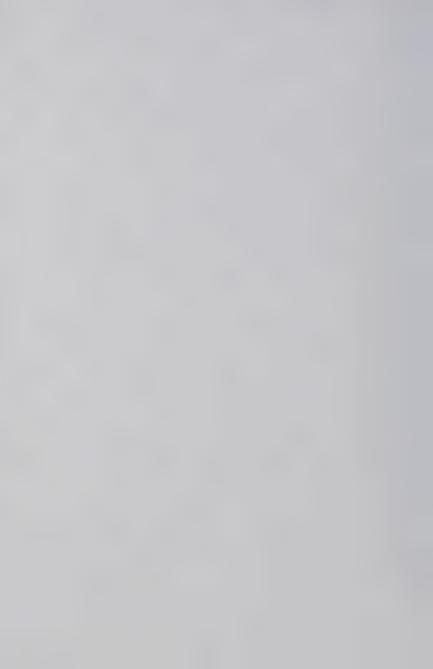
Cedric Abday, organ

Wednesday, March 26, 1997 at 8:00 pm





Department of Music University of Alberta



#### **Program**

From Messe pour les Paroisses (1690)
(Mass for the Parishes)

Fugue sur les jeux d'anches (fugue for the reed stops)

François Couperin (1668-1733)

Dialogue sur les grand clavier et positif (dialogue for the great division and positive division)

Tierce en Taille (melody with soloistic stops in tenor part)

Dialogue sur les grands jeux (dialogue for the great stops)

Fantasy in F Minor, K. 594 (1790)

Wolfgang Amadeus Mozart (1756-1791)

Litanies (1937)

Jehan Alain (1911-1940)

#### **Brief** intermission

Prelude and Fugue in C Major, BWV 547 (1723)

Johann Sebastian Bach (1685-1750)

Dankpsalm, Op. 145, No. 2 (1915) (Psalm of Thanks) Max Reger (1873-1916)

#### **Upcoming Events:**

Friday, April 4 at 8:00 pm

Convocation Hall

Admission: \$5/adult, \$3/student/senior

The University of Alberta Concert Choir Concert, Debra Cairns, director, Program will include Bach Jesu, meine Freude, Bartók Four Slovak Folk Songs and works by Lassus, Bruckner, Kodály, and Mendelssohn.

Saturday, April 5 at 7:00 pm Convocation Hall

Free admission

Northern Alberta Honor Band Concert. Fordyce Pier, director. Program to be announced.

Sunday, April 6 at 3:00 pm Convocation Hall Admission: \$5/adult, \$3/student/senior The University of Alberta Concert Band Concert. William H Street, director. Program to be announced.

Sunday, April 6 at 8:00 pm Convocation Hall

Admission: \$5/adult, \$3/student/senior

The University of Alberta Symphony Orchestra Concert, Norman Nelson, conductor. Program will include works by Verdi, Butterworth, Delius, and Brahms.

Monday, April 7 at 12:10 pm Convocation Hall

Free admission

Music at Noon, Convocation Hall Student Recital Series featuring students of the Department of Music. Program to be announced.

Monday, April 7 at 8:00 pm John L Haar Theatre Jasper Place Campus Admission: \$5/adult, \$3/student/senior The Grant MacEwan Community College and the University of Alberta Jazz Bands I & II. Raymond Baril and Tom Dust. directors. Salute to the Bands

Wednesday, April 9 at 12:00 pm Convocation Hall Free admission

Noon-Hour Organ Recital. A broad variety of solo organ repertoire ranging from the 16th to 20th centuries, as well as music for organ and other instruments with student organists from the Department of Music.

Thursday, April 10 at 8:00 pm Convocation Hall Free admission

Master of Music Recital: Lynn Anne Roberts, choral conducting. Program to be announced.

Friday, April 11 at 8:00 pm Convocation Hall Admission: \$5/adult, \$3/student/senior

The University of Alberta Symphonic Wind Ensemble Concert. Fordyce Pier, director. Program will include works by Stamp and Schudel, and featuring "A Child's Garden of Dreams" by David Maslanka.



Please Note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

# Alison Cassis, oboe

with

Roger Admiral, piano

# Saturday, March 29, 1997 at 8:00 pm

Sonata for Oboe and Piano (1938)

Paul Hindemith (1895-1964)

I Munter

II Sehr langsam- Lebhaft

Sonata for Oboe and Piano (1921)

Camille Saint-Saëns

I Andantino

II ad libitum-Allegretto-ad libitum

III Molto allegro

, i

"Seufzer, Tränen, Kummer, Not" (1714)

No. 12 from Cantata No. 21, BWV 21

Johann Sebastian Bach

(1685-1750)

(1835-1921)

Karen Zwartjes, soprano

#### Intermisson

Sonatina for Oboe and Keyboard (1963)

Gordon Jacob

I Adagio

II Allegro giocoso

III Lento alla Sarabanda

IV Allegro molto vivace

(1895-1984)

Concerto for Oboe and Strings

I Introduzione

Domenico Cimarosa (1749-1801)

II Allegro

Arr. Arthur Benjamin

III Siciliana

IV Allegro giusto

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Cassis.

Ms Cassis is a recipient of the Beryl Barns Memorial Awards (Undergraduate).

Reception to follow in the Arts Lounge.

# Convocation Hall, Arts Building



Department of Music University of Alberta



## In Recital

# Linda Houle, soprano

with

Roger Admiral, piano

and

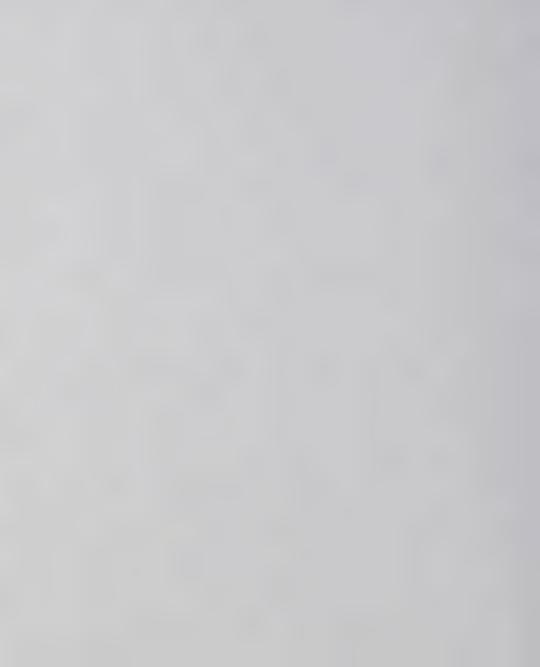
Jody Warwaruk, soprano Stephen Williams, trumpet

Monday, March 31, 1997 at 8:00 pm

# Convocation Hall, Arts Building



Department of Music University of Alberta



Program

From Samson, HWV 57 (1743) Let the Bright Seraphim George Frideric Handel (1685-1759)

Stephen Williams, trumpet

Suleika, Op. 14 (1821)

Franz Schubert (1797-1828)

Ganymed, Op.19, No. 3 (1817) Gretchen am Spinnrade, Op. 2 (1814)

From Lakmé (1833)

Léo Delibes (1836-1891)

Duet

Jody Warwaruk, soprano

Air des clochettes

Intermission

Nuit d'étoiles (c. 1880)

Claude Debussy (1862-1918)

Pierrot (c. 1881) Apparition (1884)

Вокализъ (Vocalise), Op. 34, No. 14 (1910/1915) Здъсь хорошо (It is fine here), Op. 21, No. 7 (1902) Sergei Rachmaninoff (1873-1943)

Не пой, красавица! (Do not sing to me, my darling), Op. 4, No. 4 (1893)

From Candide (1956)

Glitter and be Gay

Leonard Bernstein (1918-1990)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Houle.

#### **Translations**

#### Suleika

What means this movement? Does the East wind bring me glad tidings? The fresh stirring of his wings Cools the heart's deep wounds.

Caressingly he plays with the dust, Stirs it up into little clouds; Drives to the shelter of the vine-leaves The merry insect tribe.

Softly he tempers the sun's glow, And cools my hot cheeks; And in his onward flight kisses the vines Resplendent on field and hill.

And to me his light whisper brings A thousand greetings from my dear one: Ere yet these hills grow dark A thousand kisses will greet me.

And so (East wind), you may pass on your way, Ministering to friends and to those in trouble. There, where the high walls are all aglow, I shall soon find my best beloved.

Ah, the heart's true tidings, Love's inspiration, life's renewal; For me come from his mouth alone; Only his breath can give them to me.

#### Ganymed - Ganymede

How in the morning radiance You glow around me, Spring, beloved! With the thousandfold joy of love, My heart is enveloped By the blissful sensation of your eternal warmth, O, infinite beauty!

# Ganymed - Ganymede (continued) That I might clasp you In my arms!

Ah, on your bosom
I lie, languishing,
And your flowers, your grass
Press against my heart.
You cool the burning
Thirst of my bosom,
Lovely morning breeze!
While the nightingale calls
To me tenderly from the misty vale.

I come, I come, Whither, ah! whither?

Upwards, upwards I am driven!
The clouds float
Downwards; the clouds
Bend down towards my yearning love.
To me, to me!
In your lap
Upwards!
Embracing and embraced,
Upwards to thy bosom,
All-loving father!

# Gretchen am Spinnrade - Gretchen at the Spinning-Wheel

My peace is gone, my heart is heavy, I can never find peace, never again. In his absence, I feel as if dead, And the whole world is turned to gall.

My poor head is distracted, My poor mind is shattered, My peace is gone, my heart is heavy, I can never find peace, never again.

For him alone I look out of the window, For him alone I go out of the house. His lofty carriage, his noble form, The smile of his lips, the power in his glance. Gretchen am Spinnrade - Gretchen at the Spinning-Wheel (continued)
And the magic flow of his speech,
The clasp of his hand, and oh! his kiss!
My peace is gone, my heart is heavy,
I can never find peace, never again.

My bosom yearns towards him,
Oh, might I grasp and hold him!
And kiss him all I could,
And on his kisses I would pass away!

#### Duet

#### LAKMÉ:

Come, Mallika,
The creapers in flower
cast their shadow already
upon the sacred stream
that flows, dark and peaceful
Awakened by the clamorous song
of the birds!

#### MALLIKA:

Oh mistress!
This is the hour when I see you smile,
The blessed hour when I may read
Lakme's ever secret heart.

#### LAKMÉ:

A dense vault- jessamine entwines with the rose, flowering bank and fresh morning together call us.

Oh, let us glide along drifting with the fleeting current on the shimmering waves. With a languid hand let us reach the bank, where the birds sing. Dense vault and white jessamine together call us!

#### Duet (continued)

#### MALLIKA:

Beneath the thick canopy where the white jessamine entwines with the rose, on the flowery bank, laughing at the morn, come, let us go down together.

Gently let us glide:
let us follow the current
of its captivating tide
fleeting through the shimmering water.
Listlessly paddling,
come let us reach the bank,
where the spring sleeps
and the birds sing.
Beneath the leafy canopy,
under the white jessamine,
oh, let us go down together!

#### LAKMÉ:

But I do not know what sudden fear takes hold of me; when my father goes alone to their accursed town, I tremble with fright!

#### MALLIKA:

That the god Ganessa may protect him, let us go as far as the pool, where the snowy-winged swan disport themselves happily, and gather the blue flowers.

#### LAKMÉ:

Yes, near the snowy-winged swans, let us go and gather the blue lotus flowers.

Air des clochettes - Bell Song Where does the young Indian girl go, daughter of the Pariahs, when the moonlight plays in the tall mimosa trees? When the moonlight plays,...

#### Air des clochettes - Bell Song (continued)

#### LAKMÉ:

She skips over the mossy ground and doesn't remember that everywhere the child of the Pariahs is rejected.

She trips over the mossy ground, the child of the Pariahs, along by the pink laurels, dreaming sweet dreams, oh, she passes noiselessly, laughing at the night! Ah!

Over in the forest where it is darker, who is that traveller there, who has lost his way? All around him, eyes shine in the darkness. He walks on still, at random, bewildered!

The wild beasts roar with pleasure, they are about to pounce on their prey. The young girl comes running and braves their fury.

In her hand she holds the wand, on which the bell of the magicians tinkle. Ah-ah-ah-ah-ah-ah-

The stranger looks at her.

she stands dazzled!
He is more handsome than all the rajahs!
He'll blush with shame, if he knows that he owes his life
to the daughter of the Pariahs!
But, lulling her to sleep in a dream,
he transports her to heaven,
telling her: your place is there!
It was Vishnu, son of Brahma!
Since that day, in the depth of the forest,
the traveller may sometimes hear
the faint sound of the wand
upon which the bell of the magicians tinkles.
Ah-ah-ah-ah-ah-

Nuit d'étoiles - Starry night
Starry night,
Beneath your veils,
Beneath your breeze and perfumes,
I am like a sad lyre
That is sighing,
I dream of past loves,
I dream of past loves.

Quiet melancholy
Comes and breaks forth in the depths of my heart,
And I hear the soul of my love Tremble in the
dreaming woods.

Starry night,
Beneath your veils,
Beneath your breeze and perfumes,
I am like a sad lyre
That is sighing,
I dream of past loves,
I dream of past loves.

I again see in our fountain Your glances as blue as the sky; This rose, it is your breath, And these stars are your eyes.

Starry night,
Beneath your veils,
Beneath your breeze and perfumes,
I am like a sad lyre
That is sighing,
I dream of past loves,
I dream of past loves.

#### Pierrot

The good Pierrot, whom the crowd watches, Having finished at Harlequin's wedding, Wanders as in a dream along the Boulevard du Temple.

A young girl in a flimsy blouse
In vain entices him with her scamp's eye;
And meanwhile, mysterious and shiny
Making him its dearest delight,
The white moon with horns of a bull
Casts a glance offstage
At his friend Jean Gaspard Debureau.

#### Apparition

The moon was growing sad. Scraphim in tears Dreaming, bows in hand, in the calm of flowers Vaporous were drawing from dying viols White sobs that slid upon the azure blue of the corollas.

- It was the blessed day of your first kiss.

My fantasy, which likes to torment me,

Knowingly intoxicated itself in the scent of sadness

Even without regret and without vexation,

That sadness the gathering of a Dream leaves in the
heart that gathered it.

I wandered about thus, my eye fixed on the worn paving
When with sunlight in your hair, in the street
And in the evening,
Before me laughing you
Appeared
And I thought that I saw the fairy
With her halo of light
Who once in my lovely dreams as a spoiled child
Passed by, letting fall like snow from her half-open hands
White bouquets of perfumed stars,
of perfumed stars.

Здьсь хорошо- It is fine here
It is fine here...See, from afar
the river is aflame;
the meadows are strewn with a flowery carpet,
the clouds whiten.

There are no people here...Here, there is silence... here are God and I alone. Flowers, and the old pine-tree, and you, my dream!

He пой, красавица! - Do not sing to me, my darling Do not sing to me, my darling, the songs of sad Georgia: they remind me of another life and a far-off shore.

Ah, they remind me, your cruel melodies, of the Steppes, of night, and in the moonlight the outlines of a distant, poor maiden!...

Having glimpsed you, I forgot the dear, fatal apparition; but you sing, and before me I discern it anew.

Do not sing to me, my darling, the songs of sad Georgia: they remind me of another life and of distant shores.



# Tuesday, April 1, 1997 at 5:00 pm

From Die Schöne Müllerin, D. 795

Der Jäger

Eifersucht und Stolz

Die liebe Farbe

Die böse Farbe

Trockne Blumen

Der Müller und der Bach

Des Baches Wiegenlied

Joseph Chambrinho, tenor Georgina Williams, piano

Sonata in D Major, Op. 58

I. Allegro assai vivace

Olinia Walah salla

Olivia Walsh, cello Deirdre Brown, piano

Three Songs

Claire de Lune En Sourdine En Prière

> Maura Sharkey, soprano Teruka Nishikawa, piano

Gabriel Fauré (1845-1924)

Felix Mendelssohn

(1809-1847)

Franz Schubert

(1797-1828)

Intermission

From Blake Songs

1. Infant Joy

- 2. A Poison Tree
- 5. The Lamb
- 8. Cruelty Has a Human Heart

Alison Cassis, oboe Ardelle Ries, soprano

Chants populaire

- 1. Chanson espagnole (sung in Galician)
- 2. Chanson française (in Limousin)
- 3. Chanson italienne (in Italian)
- 4. Chanson hébraïque (in Yiddish/Aramaic/Hebrew)

Shaunna Shandro, soprano Mark Fukushima, piano

Suite for Brass Quartet (1949)

I. Sonatina (rather brisk)

II. Folksong (slowly with a lazy swing)

III. March (jaunty)

Aaron Keyes, trumpet Kelly Mattheis, trumpet Jennifer Green, horn Joanna Wilson, trombone Ralph Vaughan Williams (1872-1958)

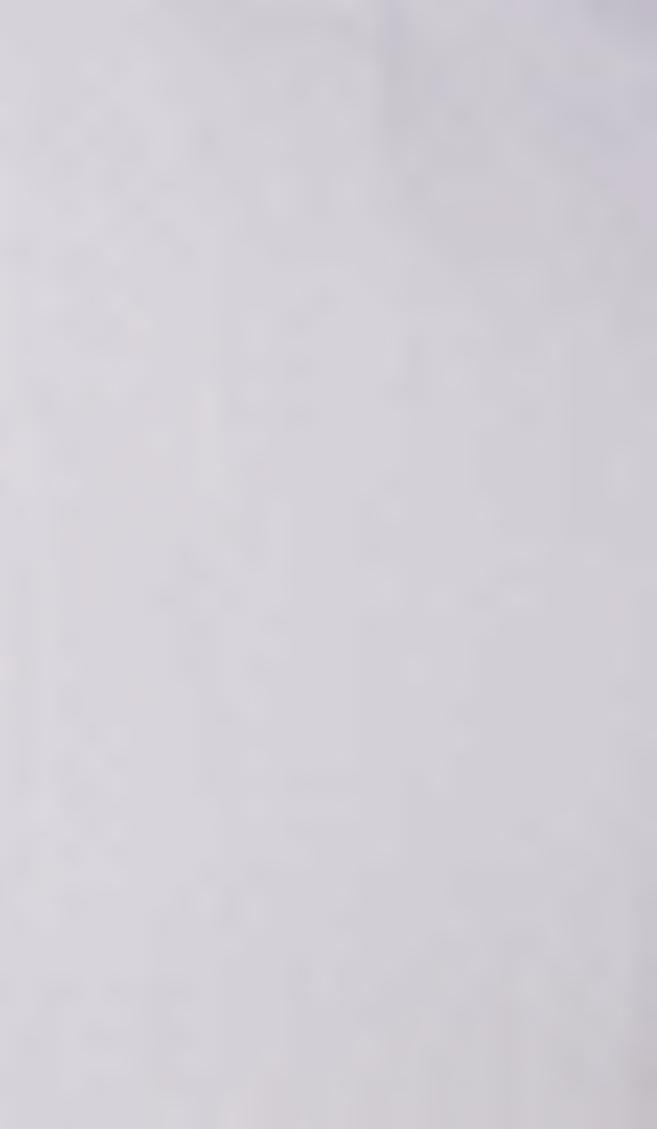
Maurice Ravel (1865-1937)

Robert Sanders (1906-1974)

Convocation Hall, Arts Building

E LEVER LEVE

Department of Music University of Alberta



Tuesday, April 1, 1997 at 8:00 pm

Sonata in C Minor, Op. 32

I. Allegro

Camille Saint-Saëns (1835-1921)

Sarah Tungland, cello Sonia Poon, piano

Sonata "Undine", Op. 167

Allegro

Intermezzo: Allegretto vivace

Carl Reinicke (1824-1910)

Shafi Perry-Higgins, flute Shelagh Scott, piano

Suite for Woodwind Trio, Op. 46 (1987)

I. Prelude: Maestoso - poco allegretto

David Uber (b. 1921)

II. Poco allegretto

III. Andante

IV. Presto

V. Andante lamentando

VI. Allegro moderato

Amity Mitchell, flute Karen Taylor, clarinet Vic Houle, oboe

Intermission

Encounters IV: Duel for Trombone and Percussion

I. Strategy

II. Truce of God

III. Tactics

William Kraft (b. 1923)

Corinne Kessel, trombone John McCormick, percussion

Convocation Hall, Arts Building



Department of Music University of Alberta



# Wednesday, April 2, 1997 at 5:00 pm

On This Island, Op. 11

1. Let the florid music praise!

- 2. Now the leaves are falling fast
- 3. Seascape
- 4. Nocturne
- 5. As it is, plenty

Tom Macleay, tenor Chrissie-Jane Cronjé, piano

Piano Quartet, Op. 15

I. Allegro molto moderato

Grant Sigurdson, violin Ryan Sigurdson, viola

Kerri McGonigle, cello Carmen Falconer, piano

Piano Trio No. 2 in E Minor, Op. 67

IV. Allegretto

Dmitri Shostakovich (1906-1975)

Grant Sigurdson, violin Kerri McGonigle, cello Anita Ho, piano

Sonata for Harp and Violin

I. Adagio

II. Allegro vivace

Mathias Roy Silveira, violin Tracy Erdmann, harp

Intermission

Sonata for Piano and Violin, Op. 45

I. Allegro molto ed appassionato

II. Allegretto espressivo alla Romanza

Adrian Dyck, violin Paige Freeborn, piano

Three Duos for Clarinet and Bassoon

I. Allegro sostenuto

II. Andantino con moto

III. Allegro assai

Kinnaret Sagee, clarinet Jacqueline Opgenorth, bassoon

Siete Canciones populares Españolas

- 2. Seguidilla Murciana (Allegro spiritoso)
- 3. Asturiana (Andante tranquillo)
- 4. Jota (Allegro vivo)
- 5. Nana (Calmo e sostenuto)
- 7. Polo (Vivo)

Aliya Ahmad, soprano Gloria Reimer, piano

Convocation Hall, Arts Building

Consciency Extra

Department of Music University of Alberta

Benjamin Britten

(1913-1976)

Gabriel Fauré

(1845-1924)

Louis Spohr (1784-1859)

Ludwig van Beethoven

(1770-1827)

Edvard Grieg

(1843-1907)

Manuel de Falla (1876-1945)



# Wednesday, April 2, 1997 at 8:00 pm

Sonata in F Major, Op 6 I. Allegro con brio Richard Strauss (1864-1949)

Jocelyn Chu, cello Rebecca Chu, piano

Three songs

Samuel Barber

Now Have I Fed and Eaten up the Rose (Op. 45, No. 1) O Boundless, Boundless Evening (Op. 45, No. 3) Sure on this Shining Night (Op. 13, No. 3)

(1910-1990)

Maria Teresa Wolfe, soprano Mark Fukushima, piano

Suite Paysanne Hongroise

Paul Arma

(based on 15 Peasant Songs by Bartók)

(b. 1904)

Silvia Yee, flute Roxanne Kydd-Sieben, piano

From Dichterliebe, Op. 48

Robert Schumann (1810-1856)

- 1. Im wunderschönen Monat Mai
- 2. Aus meinen Tränen spriessen
- 3. Die Rose, die Lilie, die Taube
- 4. Wenn ich in deine Augen seh
- 5. Ich will meine Seele tauchen 6. Im Rhein, im heiligen Strome
- 7. Ich grolle nicht

Alan McLellan, baritone Leônor Rondeau, piano

Intermission

Piano Trio in C Minor, Op. 7

II. Romance IV. Allegro

Edward Lalo (1823-1892)

Mathias Silveira, violin Adèle Bossé, cello Amber Jorgenson, piano

From Spanisches Liederspiel, Op. 74

Erste Begegnung Liebesgram Botschaft

Two duets (Op. 79)

Robert Schumann

Klage über den Tod eines kleines Kindes

Die fürsorgliche Mutter zur Tante

Dmitri Shostakovich (1906-1975)

Casey Peden, soprano Leela Gilday, mezzo-soprano Chrissie-Jane Cronjé, piano

Sonata for Violoncello and Piano

Prologue

Serenade and Finale

Claude Debussy (1862-1918)

Paul Radosh, cello Jeffrey Neufeld, piano

Convocation Hall, Arts Building



Department of Music University of Alberta



# Concert Band

William H Street, Director
Michael Chute, Graduate Assistant Conductor

Sunday, April 6, 1997 at 3:00 pm

Convocation Hall, Arts Building University of Alberta

#### Program

Marche Militaire Française (1879)

(Finale from Algerian Suite)

Camille Saint-Saëns (1835-1921)

Michael Chute, conductor

John Gay Suite (1972-73)

III Intermezzo

Buxton Orr (b. 1924)

(1786-1826)

IV Finale Concertino, op 26 (1811)

Adagio ma non troppo

Theme and Variations

Allegro

Suzanne Vuch, clarinet soloist

The Power of Rome and the Christian Heart\*

Percy Aldridge Grainger (1882-1961)

Carl Maria von Weber

\*The unfoldment of musical feelings started by thoughts of the agony of Individual Souls in conflict with The Powers-That-Be - as when the Early Christians found themselves at strife with the Power of Ancient Rome.

Brennan Szafron, organ Tracy Erdmann, harp Terry Greeniaus and Katherine Jain, piano

#### Intermission

Waltzes from Der Rosenkavalier (1911)

Richard Strauss (1864-1949)

Children's March (1918)

Percy Aldridge Grainger

"Over the Hills and Far Away"

Michael Chute, conductor Mikolaj Warzynski, piano

Chester, Overture for Band (1957)

William Schuman

(1910-1992)

Beguine for Band (1954)

Glenn Osser (b. 1914)

Liberty Bell March (1893)

John Philip Sousa (1854-1932) 1996-97 University of Alberta Concert Band

William H Street, Director

Michael Chute, Graduate Assistant Conductor

Piccolo

Christine Palmer

Flute I

Heather Powell Joanne Smith

Candace Bell Mariane Gotzmann

Flute II

Jocelyn Priddle Briana Strachan Heather Huculak

Tracy Thomas Jolyn Cato

Krista Gray Katherine Jain

Oboe

Lisa Dotzler E-Flat Clarinet

Darren Sahl

Clarinet I

Melissa Sadownik Jill Carson

Sandra Rosko

Clarinet II

Laura Bishop
Jeffrey Crawford
Christine Walker

Clarinet III

Joelle Gartner

Mike Stansberry

Sean Kay Terry Greeniaus Judith Yoon

Angela Jacobs Alto Clarinet

Colleen Radcliffe

**Bass Clarinet** 

Natalie Chute

Bassoon

Ryan MacLeod Soprano Saxophone

Angela Anderson
David England

Alto Saxophone

Angela Anderson Heather Taylor

Erin Kjosness

Tess O'Shaughnessy

Tracy Lepp Kyle Pollard Nicole Hounjet

Robert Varga Peter Szilagyi

Dawn Greenwald Lydia Nagai

Mikolaj Warszynski

Tenor Saxophone

Amit Desai Trevor Stuart Paula Wong

Michelle Prefontaine Myrna Ohlmann

**Baritone Saxophone** 

Laurel Sadownik Jason Day

Horn

Lorraine Howard

Margot Young Marc Audy Sophie Wilderdijk

Derrick Meyer

Cornet/Trumpet

Kevin Lobay
Dave Gerlinsky

Bryan Flett Chris Hodge Laura Jennings

Lisa Goh Raymond Turner

Christy Filgate
Trombone

Trombone

Mark McKellar James Andrews Leah Hopkins Victor Henning

Euphonium

Rhys Davies Sami-Pekka Ylikoski

Tuba

Sheldon Campbell Dallas Thomas David Newman

Drew Bowering Percussion

Graeme Peppink Rhonda Roedler Jeff Thomas

Piano

Terry Greeniaus Katherine Jain Mikolaj Warszynski

Organ

Brennan Szafron

#### Acknowledgment

The Department of Music acknowledges the generosity of the Edmonton Youth Orchestra and the Faculty of Arts in helping to build the much-needed extension to the stage of Convocation Hall.

#### **Upcoming Events:**

Sunday, April 6 at 8:00 pm

Convocation Hall

Admission: \$5/adult, \$3/student/senior

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The University of Alberta Symphony Orchestra Concert. Norman Nelson, conductor. Program will include works by Verdi, Butterworth, Delius, and Brahms.

Music at Noon, Convocation Hall Student Recital Series featuring students of the Department of Music. Program to be announced.

The Grant MacEwan Community College and the University of Alberta Jazz Bands I & II. Raymond Baril and Tom Dust, directors. An Evening of Big Band Jazz.

Noon-Hour Organ Recital. A broad variety of solo organ repertoire ranging from the 16th to 20th centuries, as well as music for organ and other instruments with student organists from the Department of Music.

Master of Music Recital: Lynn Anne Roberts, choral conducting.

Program to be announced.

The University of Alberta Symphonic Wind Easemble Concert. Fordyce Pier, director. Program will include works by Stamp and Schudel, and featuring "A Child's Garden of Dreams" by David Maslanka.

Music at Convocation Hall Series featuring pianist Stéphane Lemelin and violinist Martin Riseley. Program will include works by Mozart, Schoenberg and Brahms.

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# national music

### The Symphonic Wind Ensemble Fordyce Pier, Director

Gavorkna Fanfare (c1991)

Jack Stamp

Adagio and Allegro

(from Sinfonia Concertante, 1994)

Thomas Schudel (b. 1937)

David England, Soprano Saxophone Dr William H Street\*, Alto Saxophone Jeffrey Anderson, Tenor Saxophone Andriy Talpash, Baritone Saxophone

Siciliano

Malcolm Arnold

Dorothy Speers, Guest Conductor

(b.1921)arr. J. Paynter

Rondo

Michael Chute, Guest Conductor

Gandalf (The Wizard) (1987)

Johan de Meii (b. 1953)

### The Northern Alberta Honor Band Fordyce Pier, Director

The Program will be drawn from the following:

By The River's Bend (c1993)

Warren Barker (b. 1923)

Blessed Are They

(from "A German Requiem" 1868)

Johannes Brahms (1833-1897)

Arthur Frackenpohl Madstop Twostep (c1992)

(b.1924)

Chorale and Alleluia (1955)

Howard Hanson (1896-1981)

<sup>&#</sup>x27;Faculty Member

#### Symphonic Wind Ensemble Personnel

Piccolo Cornet

Amity Mitchell Kelly Mattheis

Flute Andrea Emberly

Sue Rostoker Craig McLauchlan
Shafi Perry-Higgins Ben Comer

Koby Mokken Trumpet

Oboe Katherine Dodds

Vic Houle Shawna Milsted

Jennifer Green

Alison Cassis Horn

Jacqueline Opgenorth Lya Noon
Susanne Hayman Paul Flowers

E-Flat Clarinet Tara Shewchuk

Suzanne Vuch Trombone

B-Flat Clarinet Corinne Kessel
Curtis Bain Laurie Shapka

Ryan MacLeod Bass Trombone
Russell Bain

Karen Taylor Euphonium

Darren Sahl Kent Sutherland

Kinneret Sagee John Wiest
Jill Carson Jason Stobbe

Bass Clarinet Percussion

Natalie Chute Lisa Bebyk
Alto Saxophone Jonathan Sharek

Jan Berry Tammy Morrison
Jeff Anderson Geoffrey Whittall

Tenor Saxophone Piano

David England Carmen Falconer

David England Carmen Falconer
Baritone Saxophone Harp

Andriy Talpash Kerri Zwicker

#### **Audience Development Committee**

Katherine Dodds Andrea Emberly Corinne Kessel

Stage Manager
Darren Sahl

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#### Northern Alberta Honor Band Personnel

Flute Alto Saxophone I Nicole Moir (Whitecourt) Trieva McBeth (Morinville) Kathryn Jones (Sherwood Park) Alto Saxophone II Melissa Walters (Sherwood Park) Kenny Dewhaniuk (Legal) Dean Greenhorn (Sexsmith) Tenor Saxophone Margot Wilderdijk (Hinton) Kirk Bereska (Jasper) Lisa Skeels (Edmonton) Shawn Dewar (Morinville) Brianne Hudson (Onoway) Baritone Saxophone Leah Mendys (Edmonton) Melissa Moser (Jasper) Michelle MacDonald (Edmonton) Cornet I Sabra Timmins (Jasper) Ryan Sanders (Slave Lake) Jeff Allen (St. Albert) Flute II Keri Badry (Edmonton) Nicole Pfeifer (Onoway) Leslie Fisher (Sherwood Park) Cornet II Jeanie Nicole (Sherwood Park) Andrew Bergen (Sherwood Park) Jenny Moon (Jasper) Dawn Laler (Stony Plain) Shaddon Gamache (Morinville) Matthew Gault (Stony Plain) Leah Klinger (Morinville) Danette Letourneau (Legal) Erin Wingert (Morinville) Cornet III Erin O Dea (Morinville) Candice Bently (Sherwood Park) Lisa Lemieux (Edmonton) Jennifer Smith (Alberta Beach) Allison Norris (Leduc) Heather Devine (Edmonton) Theresa Tate (Morinville) Ohne French Horn Shelly Meggison (Jasper) Ryan Scullen-Zinger (Edmonton) Keith Burrill (Gunn) Clarinet I Christine Hourston (Stony Plain) Jennifer Trautman (Spruce Grove) Leaha Maisoneave (Sherwood Park) Jennifer Wood (Sherwood Park) Treena Weighill (Spruce Grove) Andrea Ciona (Edmonton) Heather Volk (Morinville) Laurise Chedid (Morinville) Trombone Clarinet II Cole Irving (St. Albert) Curtis Farley (Edmonton) Renita Schuh (St. Paul) Bennett Anderson (St. Albert) Jonathan Widdifield (Whitecourt) Jennifer McPhee (Jasper) Liz Berndt (Alberta Beach) Aurora Ongaro (Whitecourt) Baritone Frances K McLean (Edmonton) Ian Horner (Edmonton) Clarinet III Leanne Warrenchuk (Jasper) Dawn Leite (Spruce Grove) Tuba Krista Specht (Duffield) Adam Jonson (Hinton) Matt Willsher (Whitecourt) Darrell Gilbert (Onoway) Kari Seia (Sherwood Park) Michelle Westra (Gunn) Eric Yeh (Edmonton) Monica Slobogean (Legal) Percussion **Bass Clarinet** Rob Clark (Sherwood Park) Denise MacKay (Cardiff) Jonatha Wood (Sherwood Park) Lindsay Anderson (Jasper) Steven Steffler (Onoway) Bassoon Christina Carignan (Edmonton) Tasha Ausman (Sherwood Park)

Adam Toy (Morinville)

#### **Music Teachers**

John Anderson, Morinville Community High School, Morinville Ray Blanchet-Dube, Jasper High School, Jasper Grant Cahoon, Bev Fassey High School, Sherwood Park Al Chapman, Sturgeon Composite High School, Namao Dale Chapman, Memorial High School, Stony Plain Tracey Demuynck, Bellerose High School, St. Albert Chris Gibben, St. Joseph School, Whitecourt Sherri Goethe, Hilltop High School, Whitecourt Harvey Hiller, Harry Collinge High School, Hinton Marilyn Kidd, Spruce Grove High School, Spruce Grove Ken Klause, Strathcona Composite High School, Edmonton Laurie Levasseur, St. Paul Regional High School, St. Paul Rick Michielin, Archbishop O'Leary High School, Edmonton Everett Norris, Leduc Junior High School, Leduc Dianna Sandy, Sexsmith Secondary School, Sexsmith Tom Saumer, Onoway Junior High School, Onoway Robin Speers, Harry Ainley High School, Edmonton Roy Townend, Jasper Place High School, Edmonton

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# JAZZ BAND

An Evening of Big Band Jazz

Jazz Bands I & II
Raymond Baril and
Tom Dust, Directors

Wednesday, April 10, 1996 at 8:00 pm

Convocation Hall Arts Building University of Alberta



#### **PROGRAM**

Doug Beach and George Shutack Blues and Greens

Richard Fote Scufflin'

Smoke Gets in Your Eyes Jerome Kern/Otto Harbach arr. Roger Holmes

Analea Wayne, vocalist

John Lewis Django

arr. Alf Bartles

Frankie's Tune **Bob Mintzer** 

Vocal Medley

Prelude To A Kiss Duke Ellington/Irving Mills

arr. Mike Wurtz

Burton Lane/EY "Yip" Harburg Old Devil Moon

arr. Bob Stroup

For Sentimental Reasons Deek Watson/William Best

arr. Tom Dust

Analea Wayne, vocalist

The Raven Speaks Keith Jarrett

arr. Bill Stapleton

INTERMISSION

Matt Harris M.O.T.

Think on Me arr. Roger Myers

That September Feeling John Moss

Moonlight In Vermont Suessdorf and Blackburn arr. Frank Mantooth

Paige Sloan, vocalist

Little Mountain Samba Fred Stride Beyond the Limit

**Bob Mintzer** 

For Lena and Lennie

Quincy Jones

Route 66

**Bobby Troup** arr. Allan Gilliland

Paige Sloan, vocalist

Champion of the Underdog

Rick Tait

Jazz Band I Raymond Baril, director

Alto Saxophone Brad Walkhouse (U of A) Blair Grove (U of A)

Tenor Saxophone Shaun Loewen (U of A) Erin Appleby (GMCC)

Baritone Lisa Bray (GMCC)

Trumpet

Joel Gray Aaron Keyes (U of A) Teppei Kamei (GMCC) Kevin Squires (GMCC) Max Moltzahn (GMCC) Trombone

Joanna Wilson (U of A)

Nadine Sures (U of A) Kate Nielsen (U of A)

**Bass Trombone** Hannah Currah (U of A)

Piano Curtis Mulder (GMCC)

Bass

Jeff Watt (GMCC)

Guitar Kristopher Craig (GMCC)

Drums Martin Szucs (GMCC)

Vocalist Paige Sloan (GMCC) Jazz Band II Tom Dust, director

Alto Saxophone Jonathan Mallett (GMCC)

Lisa Toms (U of A) Tenor Saxophone Chris Kozak (U of A)

Patrick Byrne (GMCC) **Baritone Saxophone** 

Tim Bowman (U of A) Trumpet

> Daralyn Fox (GMCC) Amanda Patrick (GMCC) Pam Hawken (U of A) Eric Winklmeier (GMCC)

Karl Coulthard (U of A) Trombone

Rob Graves (GMCC) Nolan Heie (U of A) James Andrews (U of A)

**Bass Trombone** Darryl Chichak (U of A)

Piano Gloria Kroeker (U of A)

Bass Shantel Koenig (GMCC)

Guitar Mike Wurtz (U of A)

Drums Dean Langenberger (U of A) Percussion

Ross Mellors (U of A) Vocalist

Analea Wayne (U of A)

#### **Upcoming Events:**

Monday, April 15 at 8:00 pm Convocation Hall Free admission

Tues. & Wed., Apr. 16 & 17 at 8:00 pm Timms Centre

Admission: \$10/adult, \$5/student/senior

Saturday, April 27 at 8:00 pm Convocation Hall Admission: \$10/adult, \$5/student/senior Master of Music Recital: Allan Gilliland, composition. A program recent works featuring Pro Coro Canada, Hammerhead Consort and the University of Alberta Symphonic Ensemble.

Music at Convocation Hall Series:
Composers' Concert featuring works
by Howard Bashaw and Malcolm
Forsyth. Lecturers: Howard Bashaw,
Malcolm Forsyth and John Charles.
Guest Host: John Charles, Critic,
Edmonton Sun.

Celebrating Young Artists!
Featuring some of our finest students in recital.

Please Note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).



Naomi Schmold, soprano

accompanied by

Marike Roos, piano

Sunday, April 13, 1997 at 8:00 pm

Convocation Hall, Arts Building



Department of Music University of Alberta

An Chloe (1787)

Wolfgang Amadeus Mozart (1756-1791)

From The Marriage of Figaro (1786)

Wolfgang Amadeus Mozart

1. Deh vieni, non tardar

2. Un moto di gioja

3. L'ho perduta

From Joshua (1748)

Oh! Had I Jubal's Lyre

From The Messiah (1742)

How Beautiful are the Feet of Them, No. 38

An die Musik, Op. 88, No. 4 (1817)

Vergebliches Standchen, Op. 84, No. 4

Les roses d'Ispahan, Op. 39, No. 4 (1884)

The Lover's Curse

Sento Nel Core

Love's Philosophy (1905)

George Frideric Handel (1685-1759)

(1685-1759)

Franz Schubert (1797-1828)

Johannes Brahms (1833-1897)

Gabriel Fauré (1845-1942)

County Donegal
Arr. Herbert Hughes

Alessandro Scarlatti (1660-1725)

Roger Quilter (1877-1953)

There will be a reception in the Arts Lounge following the recital.

A special thanks to Professor Harold Wiens for his guidance and encouragement, and to all friends and family for their warm support.

#### **Translations**

#### An Chloe (To Chloe)

When the love out of thy blue, bright, open eyes looks, and for joy inward to look to me it, in the heart, beats and glows, and I hold you and kiss your rose-cheeks warm, dear girl, and I enclose trembling you in my arm, girl and I press you to my bosom tightly, which in the last moment dying only you from itself releases, my intoxicated gaze overshadows a gloomy cloud to me and I sit then exhausted but blissful beside you.

# Deh vieni, non tardar (Please come, don't delay...)

Recitative:

The moment which I will enjoy without anxiety, in the arms of my idol, has finally arrived.

Timid feelings, leave my breast; don't come to disturb my pleasure!

Oh, how it seems that to amorous passion the pleasantness of the place, the earth, the sky respond, as the darkness favors my connivings!

#### Aria:

Please come; don't delay, oh beautiful joy.

Come to where love calls you to enjoy yourself until the nocturnal torch doesn't shine in the sky anymoreuntil its dark again, and the world is still.

Here the stream murmurs; here the breeze, which revives the heart with its gentle rustling, plays.

Here little flowers are laughing, and the grass is fresh.

To the pleasures of love everything here is enticing.

Come, my dear, among these sheltering trees!

I want to crown your head with roses.

#### Un moto di gioja (A Movement of Joy)

A movement of joy I feel in my breast that announces pleasure in the midst of fear! Let us hope that distress will end up as contentment's

Fate and Love are not always tyrants.

#### L'ho Perduta (I Have Lost It...)

I have lost it, heaven help me!
I have lost the little pin
How on earth could this have been?
I can't find it! This is awful, simply awful!
Oh, what trouble I am in.

I keep looking, but cannot find it,
This is dreadful! I am desperate
This is my unlucky day!
Cousin Susanna, and the Count—what will they say?

#### An Die Musik (To Music)

O gracious Art, in how many grey hours When life's fierce orbit encompassed me, Hast thou kindled my heart to warm love, Hast charmed me into a better world!

Oft has a sigh, issuing frrom thy harp, A sweet, blessed chord of thine, Thrown open the heaven of better times; O gracious Art, for that I thank thee!

#### Vergebliches Standchen (A Futile Serenade)

(He.) Good evening, my sweetheart, good evening my child, Love brings me to you, oh, open the door for me!

(She.) My door is locked, I won't let you in. Mother gives good advice, if you should come in, t'would all be over for me!

(He.) So cold is the night, so icy the wind, that my heart freezes,

And my love will be extinguished; open the door for me, my child!

(She.) If your love dies, let it perish! Let it perish, never mind; Go home to bed, to sleep, Good night my lad, good night, good night, my lad!

#### Les roses d'Ispahan (The Roses of Ispahan)

The roses of Ispahan in their sheath of moss, The jasmines of Mosul, the orange blossoms, Have a fragrance less fresh, have an aroma less sweet. O white-skinned Leila, than your light breath! Your lip is of coral and your light laughter Has a better sound than running water and has a softer voice. Better than the joyous wind that rocks the orange tree, Better than the bird that sings on the rim of a nest of moss. O Leila! ever since in their light flight All the kisses have fled from your lips so sweet, There is no more fragrance in the pale orange tree. Nor any more heavenly aroma in the roses sheltered in the moss. Oh! may your youthful love, that light butterfly, Return to my heart with a prompt and gentle wing, And may it perfume once more the orange blossom,

#### Sento Nel Core (I Feel in my Heart)

I feel in my heart a certain pain, which disturbs my peace. There shines a torch which the soul inflames, if it is not love, love it will be.

The roses of Ispahan in their sheath of moss.

Meaghan Schutt, soprano

assisted by

Roger Admiral, piano

Thursday, May 1, 1997 at 5:00 pm

Convocation Hall, Arts Building



An Evening Hymn Sweeter than roses Henry Purcell (1659-1695)

Ich wandelte unter den Bäumen (1838) Es rauscht das rote Laub (1846) Kommen und Scheiden (1846) Fanny Mendelssohn Hensel (1805-1847)

From Four Last Songs (1958)

Procris Tired

Hands, Eyes, and Heart

From House of Life (1903)
Silent Noon

From Moore's Irish Melodies (1960)

Avenging and bright
At the mid hour of night
Dear harp of my country
The last rose of summer

Ralph Vaughan Williams (1872-1958) Poetry by Ursula Vaughan Williams

Benjamin Britten (1913-1976)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Schutt.

Ms Schutt is a recipient of the Neil Primrose Memorial Scholarship in Voice, the Leeder Memorial Scholarship in Voice, the Richard Eaton Singers Scholarship in Voice, a Universiade '83 Scholarship, and a Louise McKinney Scholarship.

#### Translations

Ich wandelte unter den Bäumen - I Went Walking under the Trees I went walking under the trees, alone with my grief. The old dreaming came and slipped into my heart. "Who taught you this little song, you birds in the airy heights? Be still! When my heart hears it, it hurts all over again." "A young girl came walking; she sang it over and over. That's where we birds learned the sweet, golden song." "You should not tell me that. you wondrously sly birds. You want to steal away my sorrow, but I trust no one."

# Es rauscht das rote Laub - The Red Leaves Rustle

The red leaves rustle at my feet; when leaves are green again, where will I be? Where will the first swallows greet me? Far, far away from my beloved, and I shall never again be happy. Always before, I sang through meadows and mountains, in winter snows, "O lovely spring, come to your woods, come soon!" Now I sing, "Lovely spring, stay away!" In vain! Just as field and forest now lose their leaves. so they will bloom anew; what do they care about my song? The violet comes. I just have to suffer it. travel and take leave. But how will I live. when I have departed from here?

# Kommen und Scheiden - Coming and Going Whenever she came, her being seemed as lovely as the first green leaves in the woods. And all that she said penetrated into my heart, as sweetly as spring's first song in the grove. And when she waved farewell with her hand, it was as if my last youthful dream disappeared.



# Keri Zwicker, harp

assisted by Amity Mitchell, flute

## Wednesday, April 9, 1997 at 5:15 pm

Andante from Violin Sonata No. 2

Johann Sebastian Bach (1685-1750) Transcribed by Marcel Grandjany

Sonata in C Minor Allegro Vigoroso Andantino espressivo Presto Giovanni Battista Pescetti (1704-1766) Transcribed by Carlos Salzedo

Sonata for Flute and Harp (1978)

Molto moderato

Allegro ma non tanto

Poco lento

Allegro vivace

Stephen Dodgson

#### Intermission

First Arabesque (1888)

Claude Debussy (1862-1918) Transcibed by Carlos Salzedo

Sonata for Harp (1939)

I.

II.

III.

Paul Hindemith (1895-1963)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Zwicker.

Ms Zwicker is a recipient of The Peace River Pioneer Memorial Scholarship in Music.

There will be a reception in the Arts Lounge following the recital.

# Convocation Hall, Arts Building



Department of Music University of Alberta



# Allison Glen, organ

## Wednesday, April 9, 1997 at 8:00 pm

Five Pieces for Organ (1958)

Healey Willan (1880-1968)

- 1. Fanfare
- 2. Prelude and Fughetta
- 3. Intermezzo
- 4. Scherzo
- 5. Finale Jubilante

Mein junges Leben hat ein End'

Jan Pieter Sweelinck

(1562-1621)

Prelude and Fugue in A Minor, BWV 543

Johann Sebastian Bach

(1685-1750)

#### Intermission

Eleven Chorale Preludes, Op. 122 (1896)

Johannes Brahms

(1833-1897)

Es ist ein Ros' entsprungen Schmücke dich, o liebe Seele

Herzlich tut mich erfreuen

Pièces de Fantaisie, Second Suite (1925)

Louis Vierne

Clair de lune

Feux follets

(1870-1937)

Trilogie for Organ Duet

Danse

Denis Bédard (b. 1950)

with Michelle Martin, organ

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Glen.

Ms Glen is a recipient of the Beryl Barns Memorial Awards (Undergraduate).

There will be a reception in the Arts Lounge following the recital.

# Convocation Hall, Arts Building

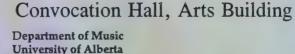


Department of Music University of Alberta

# Anita Ho, piano

with Corey Hamm, piano (orchestral reduction)

Sunday, April 13, 1997 at 3:00 pm





Etude de Sonorité, No. 2 (1966)

Francois Morel (b. 1926)

Prelude and Fugue

in C-Sharp Major, Bk. I (1722)

Johann Sebastian Bach (1685-1750)

Variations Sérieuses in D Minor,

Op. 54 (1841)

Felix Mendelssohn (1809-1847)

Concerto in E-Flat Major,

Op. 73 (1809)

Ludwig van Beethoven

I. Allegro

(1770-1827)

**Corey Hamm (orchestral reduction)** 

#### Intermission

Piano Sonata No. 2

in B-Flat Minor, Op. 35 (1840)

I. Grave - Doppio movimento

Frederic Chopin (1810-1849)

II. Scherzo

III. Marche Funebre

IV. Presto

The second-prize winner at the 1995 Ludmila Knezkova-Hussey International Piano Competition, Anita Ho is currently enrolled in the Masters of Music (piano performance) program at the University of Alberta, where she studies with Marek Jablonski.

Anita was born in Hong Kong, and in 1990 she moved to Halifax, Nova Scotia, where she received her Bachelor of Arts, Bachelor of Commerce, and Masters of Arts. There she also studied piano privately with Professor Lynn Stodola of Dalhousie University. During the summer of 1991, Anita studied with Bela Siki at the Johannesen International School of the Arts in Victoria, B.C.

Anita has won numerous prizes at various music festivals, and she represented Nova Scotia at the CIBC National Music Festival in 1994. She was also a piano faculty member at the Maritime Conservatory.

Anita moved to Edmonton in 1995. Currently, she is also a second-year PhD student in Philosophy at the University of Alberta. Her main interests are in ethics and aesthetics.

#### **Upcoming Events:**

Saturday, April 19 at 8:00 pm Convocation Hall

Admission: \$10/adult, \$5/student/senior

Friday, April 25 at 8:00 pm

Convocation Hall

Admission: \$10/adult,\$5/student/Senior

Music at Convocation Hall Series featuring pianist Stéphane Lemelin and violinist Martin Riseley. Program will include works by Mozart, Schoenberg and Beethoven.

Siriusly: Celebrating Young Artists!
Featuring some of our finest students in recital.



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# Carmen Falconer, piano

Sunday, April 13, 1997 at 6:00 pm

Sonata in D Minor, K. 32

Sonata in E Major, K. 135

Domenico Scarlatti (1685-1757)

Sonata in D Minor, Op. 31, No. 2 (1802)

I Largo/Allegro

II Adagio

III Allegretto

Ludwig van Beethoven (1770-1827)

#### Intermission

Mazurka, Op. 17, No. 2 (1832)

Mazurka, Op. 63, No. 1 (1846)

Mazurka, Op. 63, No. 3 (1846)

Fryderyk Chopin (1810-1849)

Mazurka, Op. 03, No. 3 (1840)

Allegro de Concierto

Enrique Granados (1867-1916)

Improvisations on Hungarian Peasant Songs, Op. 20 (1920)

Béla Bartók (1881-1945)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Falconer.

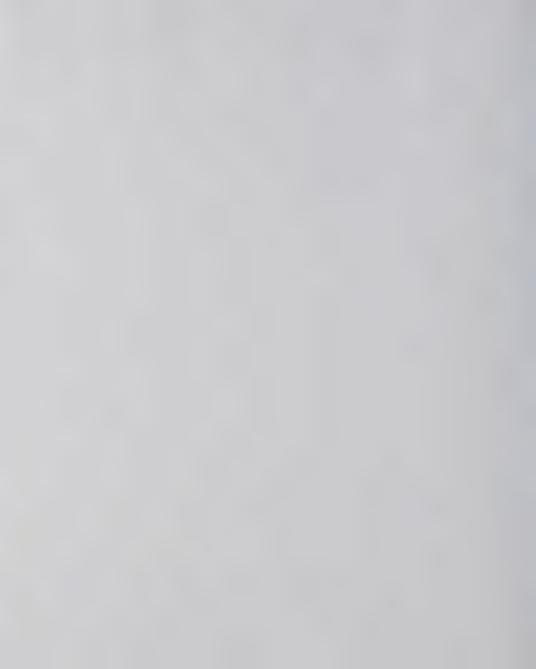
Ms Falconer is a recipient of The Mary Stinson Prize in Piano Accompaniment.

There will be a reception in the Arts Lounge following the recital.

# Convocation Hall, Arts Building



Department of Music University of Alberta



# Aliya Ahmad, soprano

assisted by

Sylvia Shadick-Taylor, piano and Gloria Reimer, piano

Wednesday, April 16, 1997 at 5:00 pm

Convocation Hall, Arts Building



From the Mass in B Minor (1747-49)

Ouia Respexit

From the Ressurection (1708)

"Angel's Aria"

Johann Sebastian Bach (1685-1750) Georg Friedrich Handel

(1685-1759)

Verschwiegene Liebe

Mignon (Kennst du das Land)

Hugo Wolf (1860-1903)

#### Sylvia Shadick-Taylor, piano

#### Pause

From Siete canciones populares espanolas

Jota

Nana

Polo

Kaleidoscopio (1981)

- 1. Il Sole
- 2. Valzer Musette
- 3. Casetta Cantoniera
- 4. Pulviscolo

Gloria Reimer, piano

Manuel de Falla

(1876-1946)

Violet Archer (b. 1913)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Ahmad.

Ms Ahmad is a recipient of the Vienna Opera Ball Society Vocal Development Grant.

There will be a reception in the Arts Lounge following the recital.

#### **Translations**

#### Quia Respexit - For He hath regarded

For He hath regarded the lowliness of his His hand-maiden. Behold, from hence-forth all generations shall call me blessed.

#### Angel's Aria

Be unbarred, ye gates of Avernus, (rep,) and let your dismal darkness be dispelled by the radiance of the eternal God! Be unbarred etc.

Yeild, ddread gates,(etc.)yeild to the King of Glory,for yours is the first submission to His victorious might! Yeild, etc. Be unbarred, etc.

#### Verschwigene Liebe - Secret Love

Over treetops and cornfields, through the brightness, who can guess my thoughts, who can overtake them? Thoughts go back and forth. The night is silent, thoughts are free. There's but one who can divine, who was thinking about her. And amid the whispering of the wood, where no one is awake, like the clouds in their flight, my love is silent and fair as the night.

#### Mignon (Kennst du das Land) - Do you know the Land?

Knowest thou the land, where the lemons blossom, in leafy shade the golden orange glows, a gentle breeze from azure heaven strays, the myrtle calm and high the laurel sways, Knowest thou that land? That land! that land!would I with you, my beloved. Do you know the house on stately columns raised, its glittering halls, in sun-like splendour blaaze and marble statues stand and gaze on me: What have they done poor, homeless child to you? Do you know where it is? That land! that land!would I with you, o my protector. Do you know the mountain and its cloud cover? The mule through drifting mists must feel his way through; in caves where dragons hide their aged brood;down crash the rocks and torents all overflood. Do you know how to get there? That land! that land! get us there, o father, let us seek!let us seek!

#### Jota

They say we don't love each other because they don't see us speak; they ought to question instead both your heart and mine. I take leave of you, of your house and your window; and though your mother forbids it, farwell, sweetheart, till tomorrow. Though your mother forbids it...

#### Nana - Lullaby

Go to sleep, child, to sleep, to sleep, my dearest, go to sleep, little star of the morning. Lullaby, lullaby, go to sleep, little star of the morning.

#### Polo

Ay! I nourish an ay!...I nourish a pain in my breast, and can tell no one of it! Accursed be love, ay!and the one who professed it to me!

#### Kaleidoscopio

#### Il Sole - The Sun

I descend the hill in the sunset. Scarlet flames, not trees, I behold; and the houses below are madly ablaze:each window, a miniature pyre(lively gnome-like glances!) and the roofs are scattered blazing red embers. My footsteps move in the sun and I feel enveloped in an amber eiderdown. The whole world is golden!

#### Valzer Musette - Waltz Musette

The sun does not shine in the lane but slides above on the roofs and splendidly inflames the tops of the roofs, staining with red color. Slinks on somber gables (gossamer film of gold and scarlet) odd red chimneys project dancing gestures and with envy are yawning in silent jest. The sun does not shine in the lane but slides up high and lights the ash tree at the end of the way.

Casetta Cantoniera - Roadman's Bower She smiled at me and disappeared in an instant waving a wild salutation. Honey-suckle, petunias, sunflowers; on her little face, her eyebrows like festive vines; has been lowered a long, evanescent, ethereal veil of poplars.

#### Pulviscolo - Efflorescence

Whirling ballet dancers wearing yellow tutus, dash forward, dash, dash forward delirious with joy, in a close file on the floor of the attic. They dance in slippers that are feather light, light intertwining with ecstatic mation in a round dance beatific; they pause, a golden contrast to the grey stone floor. Birds applaud madly at the small open window, they have arrived for the great festival of April!

Tom Macleay, tenor

assisted by

Roger Admiral, harpsichord/piano

Thursday, April 17, 1997 at 8:00 pm

Convocation Hall, Arts Building



From Euridice (1600)
Invocatione di Orfeo
From Orphée et Euridice (1774)
J'ai perdu mon Euridice

Jacopo Peri (1560-1625) Christoph Willibald Gluck (1714-1787)

Cantata: Orphée (1710)

Louis-Nicolas Clérambault (1676-1749)

Teresa Hron, recorder Grant Sigurdson, violin Kerri McGonigle, cello

#### Intermission

Still Falls the Rain, Op. 55 (1954)

Canticle III (for tenor, horn and piano)

(1913-1976)) Texts: Edith Sitwell

Benjamin Britten

Jennifer Green, horn

From My Fair Lady (1956)
On the Street Where you Live

Frederick Loewe (1901-1988)

From Vanessa (1954)
Outside this house

Lyrics: Alan Jay Lerner Samuel Barber

From Street Scene (1947) Lonely House Libretto: Gian Carlo Menotti Kurt Weill

(1900-1950)

(1910-1981)

Lyrics: Langston Hughes

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mr Macleay.

Mr Macleay is a recipient of the Beryl Barns Memorial Awards (Undergraduate).

Reception to follow in the Arts Lounge.

#### **Translations**

#### Invocatione di Orfeo - Invocation of Orpheus

Rejoice ye at my singing, O verdant forests, Rejoice, O hills beloved, and everywhere round

Echo will answer from the valleys concealed.

Revived is my bright sun. radiant in splendour, And with her clear eyes, that e'en put Delos to shame. New fire in us she kindles, Today brings new light, And captive makes to Love both Heaven and Earth.

Text translation: Constance Purdy

#### J'ai perdu mon Euridice - I Have Lost my Euridice

I have lost my Euridice.

Nothing equals my despair.

Cruel fate! What severity! I am overwhelmed with grief.

Euridice! Euridice!

Answer me. What torture! Answer me!

Your faithful husband

is calling you!

Deathly silence!

Vain hope!

What suffering!

What torment tears my heart!

#### Orphée - Orpheus

Recitative

The renowned singer of Thrace, in the most touching sighs and tender melodies, thus bemoaned his misfortune.

#### Aria

Faithful Echoes of these woods, reply no longer to my voice! Nothing can relieve the sorrow that besets me. No more shall I see the object of my tender passion.

#### Recitative

Was lover ever so unfortunate or fate so monstrous? Sweet love joined us; cruel death parts us. (Da capo)

#### Recitative

Yet what use is it to my despair to moan and grieve still more. Pluto holds captive those charms which I adore. Let us away to be seech his power. This dark abyss shows me a path to the gloomy shores. Let me take there my love, my grief and my rage. May I lead back Euridice or remain in the Abode of the Dead.

#### Aria

Go, Orpheus, go! Let your noblest love be an example to the world. It is a fine thing that a mortal will brave even the Underworld to be with whom he loves. Hurry noble lover! Your love adds lustre to your name. The future will find it hard to believe that one may have loved so faithfully. Wedded love has not yet forced a husband to cross on the very boat of Charon. This honour is due solely to you. (Da capo)

#### Recitative

Meanwhile, the hero reaches the infernal shore and, despite the laws of Atropos, to the proud God of the Underworld addresses these words:

#### Aria

Dread Monarch of these gloomy realms, I am the Son of the God of Light, a hundred times unhappier than your saddest Shades. And my sorrow is through love. You see before you a faithful lover deprived of the sole object which had inflamed him. Alas! Alas! the happiness of being loved makes my grief all the more cruel.

#### Recitative

Let my tears move you. Make amends for the whims of a hideous fate. Give me back my dear Euridice; do not separate two loving hearts.

#### Aria

You have felt the fire of that God whose arrows I feel. The sweet daughter of Ceres, by her divine beauty, knew how to fire your soul. (Da capo recit)

#### Recitative

Pluto, amazed to hear tones that could move to pity all the Empire of the Dead (exclaimed): Cease rousing my compassion; let your plaint be finished. Go dangerous mortal, run from these regions. Go, take away your Euridice. But before seeing the light of the Heavens, avoid the brightness of her eyes.

#### Aria

Sing of the resounding victory won by tender love. Even as far as the gloomy region of Hades its flame is triumphant. (Da capo)



# Curtis D Knecht, baritone

with

Roger Admiral, piano and Bill Damur, lute Tom Jameson, viola da gamba

Saturday, April 19, 1997 at 2:00 pm

# Convocation Hall, Arts Building



Though far from Joy (1601) When Laura Smiles (1601) Dear, do not your fair beauty wrong

Weepe you No More (1603)

Faire, sweet, cruell (1607)

Phillip Rosseter

Robert Johnson (c. 1582-1633)

John Dowland (1563-1626)

Thomas Ford

## Bill Damur, lute Tom Jameson, viola da gamba

Aus Goethes Faust, Op.75 No.3 Adelaîde, Op. 46

Der Kus, Op. 128

Ludwig van Beethoven (1770-1827)

#### Intermission

From Zar und Zimmermann

No.14 Lied - Sonst spielt ich

Albert Lortzing (1801-1851)

From Tannhäuser

O du mein holder Abendstern

Richard Wagner (1813-1883)

Don Quichotte a dulcinée

I. Chanson romanesque

II. Chanson épique

III. Chanson à boire

Maurice Ravel (1875-1937)

This recital is presented in partial fulfilment of the requirement for the Bachelor of Music degree for Mr Knecht.

Mr Knecht is generously supported by Vienna Opera Ball Society.

This recital is dedicated to the memory of CJCL.

#### Translations:

#### Aus Goethes Faust - From Goethes Faust

There was once a king, who had a giant flea, whom he loved as his own son.

He called a tailor, and said "Measure clothes for this squire (young noble) and fit him with trousers. The flea was attired in velvet and silk, had ribbons on his clothes and wore a crucifix.

He immediately became minister and had a large star. His siblings became lords and ladies at the court.

The men and women also at the court were very tormented. From the queen to the maid, they were stung and gnawed.

No one was permitted to bow or curtsey, nor to itch (scratch) away the fleas.

However, said they, "we will bow, curtsey and choke the fleas if we are stung."

#### Adelaîde - Adelaide

Lonely your friend wanders the spring garden, lapped in the magical sweet light, that quivers through swaying blossomed boughs, Adelaîde!

In the mirroring waves, in the Alpine snows, in the gold cloud masses of departing day, in the region of stars your image shines, Adelaîde!

Evening breezes whisper in the tender foliage, the silvery bells of May stir in the grass, waves splash and nightingales sing: Adelaîde!

One day, O miracle, upon my grave shall bloom a flower from the ashes of my heart; clearly shall shimmer on every purple leaf: Adelaîde!

#### Der Kus - The Kiss

I was with Chloe all alone, and I wished to kiss her: but she said she would scream, vain effort would it be.

But I dared and kissed her, although she did resist. And did she not scream? Oh yes, she screamed, but not until long after.

#### Sonst spielt ich - Once played I

Once played I with sceptre, with crown and star; the sword, already as child, ah, I swung it with pleasure;

playmates and servants threatened (by) my glance; happily returned I to my fathers lap. And lovingly said he: "Dear boy, you are mine!" Oh happy, oh happy, a child still (again) to be!

Now I am adorned with crown, now I carry the star;

the people, my Russians, I would like to make happy!

I lead them to greatness, I lead them to the light, my fatherly aspirations they do not recognize. Covered with purple, I now stand alone. Oh happy, oh happy, a child still to be!

And ends this striving, and ends the pain, they erect for the King a monument of stone; a monument in their hearts he hardly gains, because earthly greatness disappears like a dream. Yet calls the Almighty, "Come in peace,"; So will I blissfully be your child again.

#### O du mein holder Abendstern - O You My Evening Star

Like death's dark shadow, night her gloom extendeth,

Her sable wing o'er all the vale she bendeth,
The soul that longs to tread your path of light,
Yet dreads to pass the gate of fear and night.
I look on thee, oh, star in heav'n the fairest,
Thy gentle beam through trackless space thou
bearest,

the hour of darkness is by thee made bright, Thou leadest upward with pure, kindly light.

Oh, star of eve, the tender beam smiles on my spirit's troubled dream;

From heart that ne'er its trust betrayed, Greet when she passes, the peerless maid, Dear her beyond this vale of sorrow To fields of light that know no morrow.

#### Chanson romanesque - Song of Fantasy

If ever for rest you are yearning,
I'll hush the winds and seas, my love,
I will say to the sun above,
"Cease in your flight, stay in your turning!"

If ever for morning you sigh, The stars I will hide and their wonder, The splendour of heav'n tear asunder, And banish the night from the sky.

If space lost in chaos was o'er you, Filling your soul with nameless fear, God-like I'd come, shaking my spear, And saw the stars, radiant before you!

But if ever I hear you cry,
"Give me your life! Prove how much you love me!"
Darkness will fall, shadows above me,
Blessing you still, then I shall die!
O Dulcinee

#### Chanson épique - Epic Song

Saint Micheal, come! my lady bring to me, unto my soul her presence lending,
Saint Micheal, come! her champion let me be, with knightly grace her fame defending,
Saint Micheal, come! to earth descending, with good Saint George before the shrine of the Madonna with face divine.

May the light of heav'n on my sword be lying, Give to my spirit purity, and lend my heart sweet piety,

and lift my soul in ecstasy, undying!

O good Saint George and Saint Micheal, hear me! An angel watches ever near me, my own beloved, like, so like to you, Madonna, maid divine! Amen.

#### Chanson à boire - "Song to Drink"

Lady ador'd! Wherefore this sorrow? I live in your glances divine, Say not that love, love and good wine, Brings to us mortals grief tomorrow Ah!

Drink then! drink to joy!
For good wine makes you laugh like a merry boy!
Makes you laugh, laugh like a boy!
Ah! Ah! Ah! to joy!
La, la, drink on, drink to joy!

Who wants a maid, (not I, I'm thinking)
A maiden who mopes all day long,
Silent and pale, never a song,
Frowning to see her lover a drinking!
Ah!

# Suzanne Vuch, clarinet

assisted by

Roger Admiral, piano

Monday, April 21, 1997 at 8:00 pm

Phantasiestucke fur Klarinet

und Piano Op.73 (1849)

Zart und mit Ausdruck

Lebhaft, leicht

Rasch und mit Feuer

4 Stucke fur Klarinet und Piano Op. 5 (1913)

Massig - Langsamer

Sehr langsam

Sehr rasch

Langsam - Viel begegreres Tempo

Premiere rhapsodie pour Clarinette

et Piano (1910)

Reveusement lent - Moderement anime

Intermission

Quintet in A, K. 581 (1789)

Allegro

Larghetto

Menuetto-Trio I & II

Allegretto con Variazioni-Allegro

Grant Sigurdson and Ken Heise, violins Ryan Sigurdson, viola Robert Schumann

(1810-1856)

Alban Berg

(1885-1935)

Claude Debussy

Wolfgang Amadeus Mozart

(1862-1918)

(1756-1791)

Kerri McGonigle, cello

Ms Vuch is a recipient of The Peace River Pioneer Memorial Scholarship in Music.

There will be a reception in the Arts Lounge following the recital.

# Convocation Hall, Arts Building

Department of Music University of Alberta

# Mathias Silveira, violin

assisted by

Roger Admiral, piano

Tuesday, April 22, 1997 at 8:00 pm

Violin Sonata No. 12 in D Major (1750)

I Adagio

II Allegro

III Larghetto

IV Allegro

Violin Concerto in D Major (1878)

I Allegro non troppo

Intermission

Violin Sonata in G Major, Op. 30, No. 3 (1802)

I Allegro Assai

II Tempo di Minuetto ma molto moderato e grazioso

III Allegro Vivace

"L'inverno," in F Minor, Op. 8, No. 4 (1725)

George Frideric Handel (1685-1759)

Johannes Brahms (1833-1897)

Ludwig van Beethoven

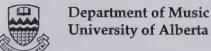
(1770-1827)

Antonio Vivaldi (1676-1741)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mr Silveira.

There will be a reception to follow in the Arts Lounge.

# Convocation Hall, Arts Building







# Sonia Poon, piano

### Saturday, April 26, 1997 at 8:00 pm

Prelude and Fugue No.5 in D Major, Op. 87 (1921)

Dmitri Shostakovich

(1906-1975)

Impromptu No. 3 in B-Flat Major, Op. 142 (1828)

Franz Schubert (1797-1828)

Sonata pour violoncelle et piano in C Minor, No. 2, Op. 32 (1872) Andante tranquillo sostenuto Allegro

Camille Saint-Saëns (1835-1921)

Sarah Tungland, cello

### Intermission

Six Variations, Op. 34 (1802)

Ludwig van Beethoven

(1770-1827)

Nocturne No. 2, Op. 33 (1883)

Gabriel Fauré (1845-1924)

Prelude and Fugue for two piano from Points on Jazz (1958)

Dave Brubeck (b. 1920)

Leonôr Rondeau, piano

There will be a reception in the Arts Lounge following the recital.

# Convocation Hall, Arts Building





### In Recital

# Jeffrey Neufeld, piano

Tuesday, April 29, 1997 at 8:00 pm

Sonata in D Major, K. 119 Sonata in D Major, K. 430 Domenico Scarlatti (1685-1757)

Variations on a Theme by Handel, Op. 24 (1861)

Johannes Brahms (1833-1897)

### Intermission

Impromptu No. 3, Op. 142 (1827)

Franz Schubert (1797-1828)

Prelude and Fugue in D Minor, Op. 87 (1954)

Dmitri Shostakovich (1906-1975)

Etudes-Tableaux, Op. 39, No. 9 (1920)

Sergei Rachmaninoff (1873-1953)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mr Neufeld.

Mr Neufeld is a recipient of the Beryl Barns Memorial Awards (Undergraduate).

# Convocation Hall, Arts Building





### In Recital

# Ben Comer, trumpet

assisted by

Judy Lowrey and Georgina Williams, piano

Wednesday, April 30, 1997 at 5:00 pm

Concerto in E-Flat for Trumpet

Johann Nepomuk Hummel

Allegro con spirito

Andante

(1778-1837)

Rondo

The Bride of the Waves

Herbert L Clarke (1897-1945)

Intermission

Concerto for Two Trumpets and Orchestra, RV 537

Antonio Vivaldi

Allegro

Largo Allegro (1680-1743)

Dave Gerlinski, piccolo trumpet

Modern Suite (1940)

Call

Legend

Frolic

Bernard Fitzgerald (b. 1911)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mr Comer.

# Convocation Hall, Arts Building







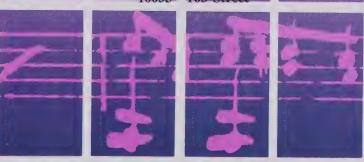
# Madrigal Singers

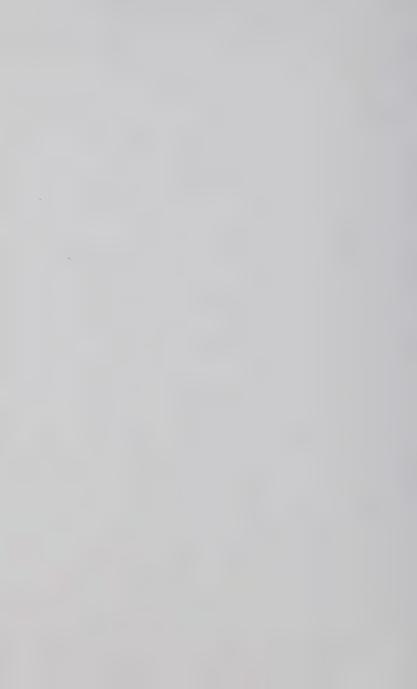
Leonard Ratzlaff, Conductor

European Tour '97 Concert

Sunday, May 4, 1997 at 8:15 pm

All Saints' Anglican Church 10035 - 103 Street





I

At the Round Earth's Imagined Corners

Williametta Spencer (b. 1932)

From All-Night Vigil, Op. 37

Sergei Rachmaninoff

I. Priidite, poklonimsya (O come let us worship) (1873-1943)

III. Blazhen muzh (Blessed is the man)

VI. Bogoroditse Devo, raduisya (Hail, O Virgin)

Most Glorious Lord of Lyfe

Leonard Enns

(b. 1948)

Antiphon: Let all the World in Every Corner Sing

Herbert Howells

(1892-1983)

П

Mitten wir im Leben sind, Op. 23, No. 3 (Even in the midst of life bitter death surrounds us)

Felix Mendelssohn (1809-1847)

O Tod, wie bitter bist Du, Op. 110, No. 3

Max Reger (1873-1916)

Ich aber bin elend, Op. 110, No. 1 (But I am afflicted and in great sorrow)

(O death, how bitter you are)

Johannes Brahms (1833-1897)

Fürchte dich nicht, Ich bin bei dir, BWV 228 (Be not afraid, for I am with you)

Johann Sebastian Bach (1685-1750)

Ш

Musicians Wrestle Everywhere

Elliott Carter (b. 1908)

As Torrents in Summer

Edward Elgar (1857-1934)

Arnold Voth, guest conductor

Hymn to St. Cecilia, Op. 27

Benjamin Britten (1913-1976)

Melanie Cherniwchan, Karen Zwartjes, soprano Meaghan Schutt, alto Tom Macleay, tenor Kevin Gagnon, bass

IV

Ecco, mormorar l'onde (Hear the murmuring waters)

Claudio Monteverdi (1567-1643)

Sleep, fleshly birth

Robert Ramsey (1590?-1644)

Six 'Fire Songs' on Italian Renaissance Poems

Morten Lauridsen

(b. 1943)

I. Ov'è, Lass', Il Bel Viso? (Alas, where is the beautiful face?)

II. Quando Son Più Lontan (When I am farther from your beautiful eyes)

III. Amor, Io Sento L'alma
(Oh love, I feel my soul return)

IV. Io Piango (I'm weeping, for the grief makes me cry)

V. Luci Serene E Chiare (Eyes serene and clear)

VI. Se Per Havervi, Oime (If alas, when I gave you my heart)

Oh, my luve's like a red, red rose

Crawford Gates

(b. 1921)

 $\mathbf{V}$ 

Soon Ah Will be Done arr. Diane Loomer Tom Macleay/Catherine Kubash; Leela Gilday/Benila Nilan, soloists

Deep River

arr. Larry Farrow

Lisa Fernandes; Leela Gilday, soloists

### The University of Alberta Madrigal Singers Tour Choir Leonard Ratzlaff, conductor

Soprano
Melanie Cherniwchan
Danica Clark
Michelle Crouch
Lisa Fernandes
Alicia Kerley
Catherine Kubash
Twilla MacLeod
Casey Peden
Kathleen Warke
Barbara Wells
Karen Zwartjes

Alto
Josie Burgess
Leela Gilday
Alana Gushuliak
Kara Gushuliak
Wendy Grønnestad
Benila Nilan
Lynn Anne Roberts
Meaghan Schutt
Adrienne Sitko

Tenor
Jacob Cooper
John Huck
Doug Laver
Tom Macleay
Michael Otto
Tim Shantz
Daniel Sheinin
Dale Zielke

Bass Kevin Gagnon John Giffen Kevin Heshedahl Robert Kelly William Kempster Troy Lamoureux Tom Soldan Aaron Stavne The University of Alberta Madrigal Singers Founded in 1974 by the Department of Music, the University of Alberta Madrigal Singers has, under the direction of Leonard Ratzlaff, grown from a small ensemble devoted to the performance of madrigals to a 40-voice chamber choir, comprised mostly of students of music or other faculties. Its repertoire is drawn from every period and style of choral music from the 16th century to the present. In addition to its regular concerts on campus, the choir has toured throughout Alberta and Western Canada, and is recorded regularly by the Canadian Broadcasting Corporation. The choir has sung with the Edmonton Symphony, Alberta Ballet, Pro Coro Canada and the Richard Eaton Singers, and has competed successfully in the CBC Choral Competition, winning First Prize in the Mixed Choir category in 1992 and 1996. This February the Madrigal Singers were recommended by the CBC to the European Broadcast Union's "Let the Peoples Sing" competition. On their first European tour in May 1995, the choir was declared grand prize winner at the Second International Robert Schumann Competition in Zwickau, Germany. As part of this year's tour, the choir has been invited to participate in the Fifth International Chamber Choir Competition in Marktoberdorf, Germany.

The Madrigal Singers recently completed their first CD recording: "Musicians Wrestle Everywhere", on the Arktos Recordings label, will be available next week, and audience members may order their advance copy this evening.

#### Acknowledgments

The University of Alberta:
Office of the Vice-President (Academic)
Office of the Vice-President (Research)
Faculty of Arts Dean's Fund
The Department of Music
The Emil Skarin Fund (University Senate)
The Friends of the University of Alberta
Special Funds Division, Office of the Comptroller

The Alberta Foundation for the Arts
The Edmonton Community Foundation
Esther Ondrack
James Cupido
Jeremy Spurgeon
Arktos Recordings
Robertson Wesley United Church
All Saints' Anglican Cathedral
Club Austria
Czechoslovak Society of Arts

In addition to organizations and individuals listed above, the Madrigal Singers acknowledges the numerous individuals and businesses who have so generously donated their time and funds to the choir's tour project.

### **Tour Concert Itinerary**

May 10	Departure
May 14	Bensheim, Germany
May 15 - 21	Fifth International Chamber Choir Competition,
	Marktoberdorf
May 22	Bad Herrenalb
May 23	Ötigheim
May 24	Friedrichstal
May 27	Graz, Austria
May 30	Vienna
June 1	Return

### In Recital

### Chrissie-Jane Cronje

with

Roger Admiral, piano

Monday, May 5, 1997 at 5:00 pm

Polonaise in C Minor, Op. 40 No. 2 (1839)

Frederic Chopin (1810-1849)

Piano Concerto No. 25 in C major, K. 503 (1786)

Wolfgang Amadeus Mozart (1756-1791)

- 1. Allegro Maestoso
- 2. Andante
- 3. Allegretto

### Intermission

Davidsbündlertänze, Op. 6, Bk. 1 and 2 (1837)

Robert Schumann (1810-1856)

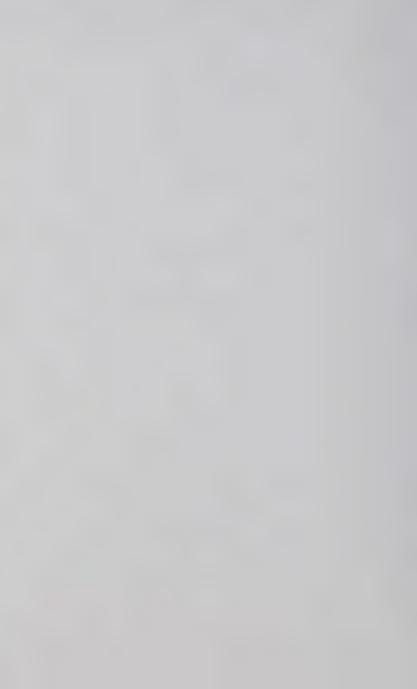
This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Cronje.

# Convocation Hall, Arts Building









#### **Programm**

I

At the Round Earth's Imagined Corners Williametta Spencer (b. 1932)

Aus All-Night Vigil, Op. 37 Sergei Rachmaninoff
I. Priidite, poklonimsya (Laßt uns lobpreisen) (1873-1943)
III. Blazhen muzh (Gesegnet ist der Mensch)
VI. Bogoróditse Dévo, raduisya (Heil, o Jungfrau)

Most Glorious Lord of Lyfe Leonard Enns (b. 1948)

Antiphon: Let all the World in Every Corner Sing Herbert Howells (1892-1983)

П

O Tod, wie bitter bist Du, Op. 110, No. 3

Max Reger (1873-1916)

Felix Mendelssohn

Mitten wir im Leben sind, Op. 23, No. 3

Ich aber bin elend, Op. 110, No. 1 Johannes Brahms (1833-1897)

Fürchte dich nicht, Ich bin bei dir, BWV 228 Johann Sebastian Bach (1685-1750)

Ш

Musicians Wrestle Everywhere Elliott Carter (b. 1908)

As Torrents in Summer Edward Elgar There is Sweet Music, Op. 53, No 1 (1857-1934)

### Melanie Cherniwchan, Karen Zwartjes, sopran Meaghan Schutt, alt Tom Macleay, tenor Kevin Gagnon, bass

IV

Ecco, mormorar l'onde (Hör die murmelnden Wasser) Claudio Monteverdi (1567-1643)

Sleep, fleshly birth

Robert Ramsey (1590?-1644)

Sechs "Feuer-Lieder" zu ital. Gedichten

Morten Lauridsen

I. Ov'è, Lass', Il Bel Viso?(Oh, wo ist das hübsche Gesicht)

(b. 1943)

II. Quando Son Più Lontan (Wenn ich weiter entfernt bin von deinen schönen Augen)

III. Amor, Io Sento L'alma (Oh Geliebte, ich fühle meine Seele wiederkehren)

IV. Io Piango
(Ich weine, denn der Kummer bringt mich zum Weinen)

V. Luci Serene E Chiare (Augen ruhig und klar)

VI. Se Per Havervi, Oime (Oh, als ich dir mein Herz gab)

Oh, my luve's like a red, red rose

Crawford Gates (b. 1921)

 $\mathbf{V}$ 

Soon Ah Will be Done arr. Diane Loomer Tom Macleay/Catherine Kubash; Leela Gilday/Benila Nilan, Solisten

Deep River

arr. Larry Farrow

Lisa Fernandes; Leela Gilday, Solisten

### University of Alberta Madrigal Singers Leonard Ratzlaff, Dirigent

#### Sopran

Melanie Cherniwchan Danica Clark Michelle Crouch Lisa Fernandes Alicia Kerley Catherine Kubash Twilla MacLeod Casev Peden

Barbara Wells Karen Zwartjes

Kathleen Warke

#### Alt

Josie Burgess Leela Gilday Alana Gushuliak Kara Gushuliak Wendy Grønnestad Benila Nilan Lynn Anne Roberts Meaghan Schutt

Adrienne Sitko

#### Tenor

Jacob Cooper
John Huck
Doug Laver
Tom Macleay
Michael Otto
Tim Shantz
Daniel Sheinin
Dale Zielke

#### Bass

Kevin Gagnon
John Giffen
Kevin Heshedahl
Robert Kelly
William Kempster
Troy Lamoureux
Tom Soldan
Aaron Stavne

#### Die University of Alberta Madrigal Singers

Gegründet 1974 vom Institut für Musik, bestanden die University of Alberta Madrgial Singers ursprünglich aus nur 12 Sängerinnen und Sängern, die sich ausschließlich dem Madrigal-Repertoire der Renaissance-Zeit widmete. Der Chor besteht jetzt aus 40 Mitgliedern, die zu einem großen Teil Musikstudenten oder Studenten aus anderen Fakultäten sind. Ihr Repertoire umfaßt die Musik vom 15. Jahrhundert bis zur Gegenwart sowie ein breites Spektrum aller Stilrichtungen. Die University of Alberta Madrigal Singers geben regelmäßig Konzerte in einem der Konzertsäle der Universität, und werden regelmäßig vom kanadischen Rundfunk (CBC) aufgenommen und landesweit ausgestrahlt. Sie haben auch auf Reisen durch Alberta, British Columbia und Saskatchewan gesungen. Der Chor hat mit dem Edmonton Symphony Orchestra, Alberta Ballet, Pro Coro Canada und dem Richard Eaton Singers gesungen und erfolgreich an den Chorwettbewerben der CBC teilgenommen, in welchen er 1992 und 1996 den ersten Preis in der Kategorie gemischte Chöre belegte. Im February diesen Jahres wurden die Madrigal Singers vom CBC vorgeschlagen, um Wettbewerb des Europäischen Rundfunks "Let the Peoples Sing" teilzunehmen. Auf ihrer erste Deutschlandtournee 1995 wurden die U of A Madrigal Singers Sieger beim Zweiten Internationalen Robert-Schumann Wettbewerb in Zwickau. Im Rahmen der diesjährigen Tour folgt der Chor ein Einladung zur Teilnahme am Fünften Internationalen Kammerchor-Wettbewerb in Marktoberdorf.

Die Madrigal Singers haben im letzten Monat bei Arktos Recordings unter dem Titel "Musicians Wrestle Everywhere" ihre erste CD eingespielt. Diese CD sowie eine Kassette "Laudate" sind an der Abendkasse am Eingang (fur DM 25/10) erhältlich.

### Leonard Ratzlaff - Dirigent

Dr Ratzlaff wurde 1981 an das Institut für Musik an der University of Alberta in Edmonton berufen. Seit 1982 stehen die Madrigal SIngers unter seiner Leitung. Derzeit Professor für Chormusik, Ratzlaff arbeitet häufig als Ratgeber und Spezialist für Chormusik-Workshops und Preisrichter, und singt als Bariton-Solist. Er hat sowohl solistisch auch als Chorsänger am Robert Shaw Institute of Choral Music in Frankreich und New York mitgewirkt. Er war Gastdirigent für Pro Coro Canada (Edmonton), Winnipeg Singers, das Alberta Baroque Ensemble und das Edmonton Symphony. Er ist gleichzeitig auch Past-President des Association of Canadian Choral Conductors.

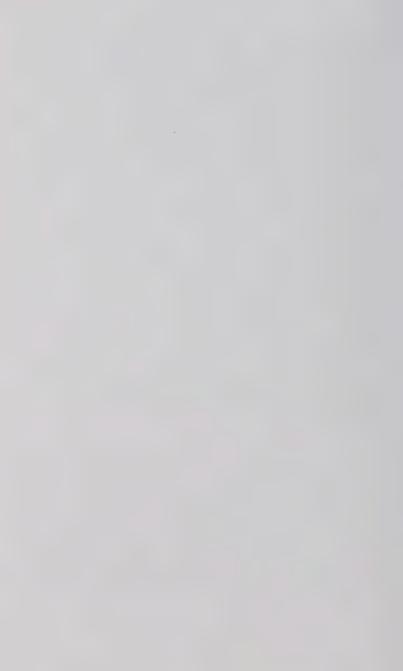
#### Danksagungen

The University of Alberta:
Office of the Vice-President (Academic)
Office of the Vice-President (Research)
Faculty of Arts Dean's Fund
The Department of Music
The Emil Skarin Fund (University Senate)
The Friends of the University of Alberta
Special Funds Division, Office of the Comptroller

The Edmonton Community Foundation
Esther Ondrack
James Cupido
Jeremy Spurgeon
Kirsten Sönnichsen
Arktos Recordings
Robertson Wesley United Church
All Saints' Anglican Cathedral
Club Austria
Czechoslovak Society of Arts
CBC Edmonton

The Alberta Foundation for the Arts

Zusätzlich zu den oben angeführten Organisationen und Personen möchten die Madrigal Singers den vielen Privatpersonen und Betrieben danken, die die Tournee des Chores zeitlich und/oder finanziell so großzügig unterstützt haben.



### In Recital

### Miriam Lewis, viola

assisted by

Roger Admiral, piano

Thursday, May 15, 1997 at 5:00 pm

Sonata Per Arpeggione (1824)

Allegro moderato

Adagio

Allegretto

Lachrymae, Op. 48 (1950)

(Reflections on a song of Dowland)

Lento

Allegretto molto comodo

Animato

Tranquillo

Allegro con moto

Largamente

**Appassionato** 

Alla Valse moderato

Allegro marcia

Lento

L'istesso tempo

Intermission

Concerto for Viola and Orchestra (1928)

Andante comodo

Vivo, con molto preciso

Allegro moderato

Franz Schubert (1797-1828)

Benjamin Britten (1913-1976)

William Walton (1902-1983)

Convocation Hall, Arts Building





### In Concert

# "To Russia With Love, A Cello Extravaganza"

A fund-raising concert to help send four University of Alberta students to the World Cello Congress II in St. Petersburg, Russia

Friday, May 23, 1997 at 8:00 pm

Convocation Hall, Arts Building



Bachianas Brasileiras No. 1 for Eight Cellos (1930)

I Introduction (Embolada)

II Preludio (Modinha)

Tanya Prochazka Paul Radosh Sarah Tungland Heitor Villa Lobos (1887-1959)

Kerri McGonigle Victoria Clarke Jocelyn Chu Victor Pipkin

Sonata for 2 Cellos and Continuo

in G Minor, Op. 2, No. 8 (1708)
Andante

Olivia Walsh

Georg Friedrich Handel (1685-1759)

Allegro Largo Allegro

Sarah Tungland, Olivia Walsh, Jocelyn Chu

Suite No. 1 in G Major for Solo Cello,

BWV 1007 (1720)

Johann Sebastian Bach (1685-1750)

Prelude
Tanya Prochazka
Olivia Walsh
Jocelyn Chu

Paul Radosh Sarah Tungland

Pizzicato Polka and Egyptian March (1893)
Arranged for eight cellos

Johann Strauss (1825-1899)

arr. Wilfried Rehm

Jocelyn Chu Tanya Prochazka Sarah Tungland Adele Bosse

Paul Radosh Kerri McGonigle Olivia Walsh Victor Pipkin Overture from the Barber of Seville (1782)
Arranged for four cellos

Giacomo Rossini (1792-1868)

arr. Douglas B. Moore

Sarah Tungland Paul Radosh Olivia Walsh Jocelyn Chu

Requiem for 3 cellos and piano, Op. 66 (1892)

David Popper

Arranged for six cellos
Paul Radosh

(1846-1913)

Sarah Tungland Olivia Walsh Jocelyn Chu Kerri McGonigle Tanya Prochazka

Rebecca Chu - piano

Bachianas Brasileiras No. 5 (1938)

for Eight Cellos and Soprano

Heitor Villa Lobos

I Aria (Cantilena)
II Dansa (Martelo)

Jane McGillis, soprano

Paul Radosh Tanya Prochazka Kerri McGonigle Victor Pipkin Olivia Walsh Jocelyn Chu Sarah Tungland Victoria Clarke Acknowledgments
Hole's Greenhouses & Gardens Ltd
The Gramophone
Ostrem Chemical Co Ltd
University of Alberta Department of Music
Jim Walsh

